

Unpublished typescript on various aspects of haikai and waka
By Helen Shigeko Isaacson
Groningen, The Netherlands, around 1986
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In this first chapter,

the history of how haikai came into existence as one of the major fields of Japanese literature will be traced through the many streams of thought that it blended. As these streams flow from no less than three sources, India, China and Japan, the task is not an easy one-- because it is not possible to talk about three things simultaneously. It is necessary, however, that the reader constantly bear in mind these three main sources.

Buddhism, which came from India through China to Japan¹, is the largest river-- it contains all the streams and is the all-embracing and all-pervading background for Japanese literature. It is impossible to understand any form of true Japanese literature without a knowledge of the analyses of reality that Buddhist thought provided, and therefore, this history will be interspersed with the Buddhist concepts directly pertinent.

Before the Buddha Sakyamuni's appearance in this world (463-383 B.C.), in India, there was Brahma, the Hindu Creator and Sun God. ^{And before the coming of Buddhism} In Japan, there was the Sin'to Goddess of the Sun Amaterasu. Both of these Gods transmitted the letters of the syllabaries to the respective countries where they were worshipped, and thus, both Sanskrit and Japanese poetry have twin traditions of beginning with poetry spoken by their gods.

When Sakyamuni achieved the highest and supreme knowledge of the truth of all things, he honoured Brahma, Indra and the rest of the Hindu Gods in their true places in cosmology as divinities.

1 In the 6th century A.D. According to M. Anesaki, from around 522 there is a record of a Chinese Buddhist entering Japan, probably from Korea, and in 538 or 552 there was an official delegation of Buddhist priests to the Japanese court. (History of Japanese Religion, London 1930)
See also Introduction to this book, p.

In Japan, Kooboo Daisi (774-835) likewise blended the Sin'to deities into the entire scheme of Buddhist cosmology-- Amaterasu, the Sun and Brahma, were Goddess, shown to be manifestations of Maha Vairocana Buddha, the first of the five celestial (dhyani) Buddhas. So it is, that down to this day, Sin'to (the Way of the Gods) and Buddhism exist peacefully side by side, and people who revere the Gods also pay respects to the Buddhas. We must take greater care in understanding the old name for Japan, Yamato 大和, The Great Harmony, and think more deeply about these matters in order to do justice to Japanese poetry, for, as the old poets themselves frequently said, "Yamato poetry's road seems to be shallow but is very deep, seems to be easy, but is very difficult."¹

Now let us examine some poems. The earliest extant example of the 31-syllable poem (known as waka, tan'ka, or Yamato uta), is attributed to Susa-no-wo-no Mikoto, brother of the Sun Goddess Amaterasu. It appears in the Koziki (Records of Ancient Matters), dated 712 A.D.

(Excellent Poems of Recent Years),

1 Huziwaru Teika, Kin'dai Syuka 1209, in Karon'syuu-Noogaku-ron'syuu, p. 100.

He was a rough and boisterous god who displeased his sister and other gods to the extent that he was banished from heaven, and made to descend to Idumo on the coast of the Japan sea. On the occasion of his building a home for his wife, he composed

八雲立	Yakumo tatu	At many-clouds-rising
出雲八重がき	Idumo yae-gaki	Idumo a many-layered fence
つまごめに	tuma-gome-ni	to enclose my wife
八重がきつく	yaе-gaki tukuru	a many-layered fence I make,
sono yae-gaki-wo	sono yae-gaki-wo	oh, that fine many-layered fence.

Idumo means "emerging clouds". The syllable "ya" means the number eight-- which was used to indicate "double" or "very many". While it seems to be a simple poem, saying, on the surface, that a many-fold fence of emerging clouds, the formation of cirro-cumulus ones such as appear in the heat of Summer, will be made in the four directions and enclose himself and his beloved, at the same time, it is describing precisely that great yantra, the Sri Yantra.² This diagram represents the both individual and/universe construction, and shows how the One

2 Yantra means: "because from all beings like Yama (Lord of Death) etc. and even from all fear, it always saves, trāyate, it is called yantra". (J. Singh, Siva Sutras. Kularnava Tantra, Word Explanations) A yantra is a basic diagram, depicting the "bones" or framework of manifestation. Sri means "supreme". It is suggested that the reader consult the various books by Arthur Avalon (Sir John Woodroffe) on the Hindu Tantra.

manifests everything from its two aspects of Consciousness and Power.

The first half of a waka has 17 syllables, and three lines, and is called the *kami-no ku* (top *ku*) and the second half has 14 syllables in two lines of seven each, and is called *simo-no ku* (the bottom *ku*). In general, the form is that the *kami-no ku* is like water, and the *simo-no ku*, like waves, but they may be reversed. In the poem above the first half is the general element (environs), while the latter contains the more specific or particular, a fence to build. The third or middle line, literally, "to seclude wife"³ turns from the vastness of the first two lines, and then we have a more material, physical presence of that fence.

(innermost)

This poem, like the first two/triangles of the Sri Yantra, began the remarkable and limitless flow of ^{the} true and eternal words in Japanese poetry and haikai until the time of Siki, based on the syllabary designed by Kooboo Daisi from Sanskrit. As in Sanskrit poetry, Japanese poetry made full use of the play of all possibilities of meanings. From the same work, there is this famous example by the Emperor Nin'toku⁴:

山縣に	Yama-ga-ta-ni	5	In ^a mountain ricefield:
蒔け ³ 菘菜 ⁴ て	makeru ao-na-mo	6	sown, the greens,
吉備人 ⁵ と	Kibi-bitoto		with the Person of Kibi
共に ⁶ 摘め ⁷ ば	tomo-ni-si tume-ba		together if we picked them,
樂 ⁸ く ⁹ あ ¹⁰ か	tanosiku-mo aru-ka		wouldn't it be delightful!

It also means: To my wife

I lose, like the greens,
with the lady from Kibi

3 The middle line here can be taken to be the point in the Sri Yantra where the first two innermost triangles overlap.

4 The 16th emperor of Japan, 313-399 A.D. He was one of the most beloved of emperors because of his great sympathy for the people, and his many acts of benevolence.

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Next

The Sri yantra represents "the evolution of the One in its twin aspect as changeless Consciousness (Cit or Saṁvit) and changing power (Cit-Sakti and Maya Sakti) into the multiple universe.... extending from the point or Bindu, the Supreme Siva-Sakti in the centre, to the outermost section of the Cakras the Bhūpura which is called Trailokyamohana."¹

The two innermost triangles can be thought of as representing Siva and Sakti, the one pointing down as Siva, the one pointing up Sakti. The Bindu in the center is their combination, when distinguishing characteristics are not yet made. As they cannot exist one without the other, the light triangle (Siva) is compared to water and the sound triangle (Sakti) to waves (phenomena).

In studying the examples of waka, one should keep this in mind, and the way that a poem works will gradually become clear. As the triangles coincide in their apexes, so the two halves of the waka blend and harmonize.

1 The Kāma-Kalā-vilāsa, by Puṇyānanda-Ānanda, tr. by A. Avalon, 1961.

Siva is Ultimate Reality, Sakti the power of the Ultimate Reality to manifest. Cakras are centres, bhūpura squares, Trailokyamohana is the deluding triple world of sensuous desire, form and non-form (spirit). Bindu is a metaphysical point of energy about to manifest.

See Appendix for further explanations.

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Note 5

It is said the Emperor composed this poem when he visited Kibi province, the ancient name for the combined Bizen', Bittyuu, Bin'go and Mimasaka (now Okayama and Hiroshima prefectures). The person of Kibi was the daughter of Kibi Amabe-no Atae, whose name was Kurohime. The emperor wished to bring her to his palace, but she, in awe and fear of the empress' resentment, fled to her country.

6

There are those who take aona to be mustard greens, others, turnip greens.

if I were married,
wouldn't I be happy!

This old style of Japanese poetry was followed by the Man'yoosyuu (Collection of 10,000 Leaves)⁺ style. This was the first collection of poetry proper, and dates around 750 A.D. It contains many forms of poetry-- long poems of 5-7-5-7- to any number of lines, ending with a 7-syllable line, poems in pairs of 5-7-7- syllable lines, poems in 5-7-7 syllable lines, and those like the examples given above, in 31 syllables.

In Book 8 of the Man'yoosyuu is another form of poetry, which was later to open up into an enormous body of literature, the ren'ga, and from there, lead to the haiku. It is a 31-syllable poem written by two people. Someone sends the top half, three lines of 5-7-5 syllables making a thought, to another person. He answers by finishing the verse with two lines of 7 and 7 syllables.

佐保川の Saho-gawa-no⁷ The Saho river's
水を塞き上げて midu-wo seki-age-te waters drawn,
植ゑし田も ue-si ta-wo a ricefield planted,

--by a nun 尼

刈る早飯は karu wasaii-wa the early reaped
ひとりなるべし hitori naru-besi rice
(enjoyed by)
should be one person.

--finished by
Yakamoti 家持

⁺ It also means 10,000 or all words. The poems run over a period of 500 years, and number 4,500.

7 Another version gives "seki-i-re-te" in the second line and "karu wasa-ine" in the fourth line.

The first half is referring to her daughter who was brought up with great trouble, like the pains one takes to irrigate a ricefield. The reply points out that indeed, after all the hardship, the daughter, reaching full blossom (the early reaped rice), one person -- you, the mother, should be proud of her. It is also possible that the one person is a well-deserving young man.

This way of speaking on the surface of one thing and underneath pointing to another matter is very basic to Japanese poetry, and remains the same in haikai. The assumption is, that there is no difference between what happens in the universe in the course of the change of seasons, and the circumstances in people's lives. They all participate in the one total system, and are the same, the differences being only temporary.

The exchange, above, between two people to complete 31 syllables of a poem, was described by the Emperor Zyun'toku⁸ in Yakumo Misyoo 八雲御抄 (Notes on the Eight Clouds), as "the seed of the ren'ga".

8 1190-1234, author of Yakumo Misyoo, 1221, a treatise on poetry. It contains essential notes on words, principles of poetry, rules for writing poetry and kusari-ren'ga (chain ren'ga). It is the only work through which 13th century ren'ga can be known.

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Siki himself indicated, in his essay, "The 16th Book of Man'yoo-syuu" (1897) "The Man'yoosyuu is the King of poetry collections." Many of the poets are the benevolent emperors from Nin'toku, through Jomei, and Ten'mu. The feeling is large and immense throughout, and it contains everything and all the possibilities of everything that could ever be said, including the comic.

Shortly after the comple-
 tion of this collection, the influence of Kooboo Daisi¹ was felt
 everywhere in all directions of life. The practice of Japanese
 poetry was considered no different from the practice of Buddhism,
 (774-835)

1. The great figure who brought the Mantrayana school of Buddhism to Japan.
 See Introduction.

1

and the treatises on Japanese

poetry were based on Kooboo Daisi's work, Bun'pitu Gan'sin'syoo
(Notes on Letters and Brushes' Eye Essence).¹ Not only did he standard-
ize the syllabary, but he also set the further course for writing and
poetry. In it he says, "In writing and putting forward one's mind,
one should dig in the left, pierce through on the right, pain the
heart and use all one's wisdom. One must absolutely forget the self.
If thoughts don't come, then be still and calm and cause the sphere²
to arise. After that, with the sphere illuminating, thoughts will
again come, and you can write. If that sphere doesn't come, one
should not write."

The meaning of this is that no one should write until he is
and free of individualistic limitations.
enlightened (We have seen what happens when unenlightened people pour out propaganda.) The words of Kooboo Daisi were guarded through the history
of Japanese poetry and reiterated by Basyoo later. The poet
Huziwaru Narikane³ explained Kooboo Daisi's thoughts this way:

"Whether it is Chinese poetry or Japanese poetry, in writing on paper
outside what has moved the heart inside, they are the same. This
principle holds for writing literature and poetry, Kooboo Daisi made
clear. The bush warbler that sings among the flowers, the
frog that sings by water-- as all living things are the same, we say
that all living things make poetry, down to the grasses and trees,
for when the wind blows they rustle their branches-- and that, too
is poetry, the Patriarch Chih Chou⁴ has revealed....'You must use

* He was referring to the passage above.

(Notes)

1 文筆眼心 手, in 文鏡秘府論 (Secret Discussions of the mirror of letters).

This is a work in six volumes, completed around 819, in which he discusses the six principles of poetry, the ten forms of poetry, poets of the T'ang period, etc.

2 境 This word is a technical term in Buddhism, in Sanskrit, visaya (the sphere of action of the senses), artha (the realm of the object), and gocara (the realm of the heart's motion). The commentator of the text suggests the meaning of 'dharma realm', which means bringing together subject (perceiver) with object (of the external world) so that they are one, and there is a piercing through to actuality.

3 In Narikane Kyoo Wakasyoo 為兼御和歌序, c. 1285.

4 智周 (c. 668-723), Third Patriarch of the Dharma Laksana (Hosso) School of Buddhism. It is not clear exactly which of the 40 volumes of works this Patriarch left is being referred to, but no doubt Narikane read these at Kochuku-ji temple, whose head monks brought back from China important books of this school. This temple was the family temple of the Huzinara's.

what is fitting in the four seasons, the scenery of Spring, Summer, Autumn and Winter, let your heart be in accordance with the seasons and make use of them,' (Kooboo Daisi) said. So in Spring with the sight of flowers, in Autumn with Autumn's scenes, the heart should comply and the words accord. Then that occasion's genuineness (makoto) too, will appear (in the words)..!!

Indeed, Kooboo Daisi well fulfilled his role as great sage and teacher. If man accords with the changes in the seasons as handed down to him by heaven and earth, he naturally receives the genuineness in them, and his words will then be genuine. This was the natural course of Japanese poetry, wherèin man/ tried to be united and harmonious with the outer world, for he knew that it was composed in the same way as man, and he could through it, know himself and his own genuineness.

How The Dharma Laksana School of Buddhism flourished in the Nara period in Japan (710-794), and we shall make a short digression to briefly describe its method, as it is ^{also} so closely connected with the way of thought in Japanese poetry, ^{and haikai.} It is a school based on Vasubandhu's⁵ Vijnapti-matrata siddhi, or Explanation of Mind Only, and his brother Asanga's Yogacarabhumi, which works in turn were transmitted to Kooboo Daisi. Their analysis of the mind is that the alaya, storehouse of consciousness (and subconsciousness), contains an unlimited number of seeds (bija), which manifest in as many varieties of existences, both physical and mental. All things (dharmas) then, come to being from these seeds and the different combinations of qualities (laksana) make up the whole universe. But they are one in the nature of the alaya, and are only temporary manifestations of it, so that it is necessary to detach from ideas of

5 The 21st Mahayana Patriarch, c. 400 A.D., who also wrote Abhidharmakośa. It is said he was converted to the Mahayana and the school of Nāgārjuna by his brother Asanga. (c.310-390),

existence-non-existence and realize the middle road. Mind Only is the explanation of how the senses, by the function of the mind, lead one to believe that everything outside of the self exists, but that all of it is just a reflection of the original mind's innermost part, the alaya, and its seeds, which belong to the universal basis. Buddhist training, thus, is one of going back to the root, examining both outside and the deepest nature of things ^{in oneself} and realizing the oneness of the root's essence with that of the universe. Through an investigation of the special characteristics of things, their ultimate equality is to be realized. This is in fact what happens in the study of the haiku, if it is correctly conducted.

Kooboo Daisi takes the Dharma Laksana School as the first step into the Mahayana from the Hinayana, and places it at the sixth in his analysis of ten stages or realms of attainment in Buddhist ⁰ practises.¹ His school, the Secret School (Mantrayana) is tenth and highest, and is very closely connected with the final stage of haikai. Haikai begins with the Dharma Laksana study. ^{dealt with on page}

But to return to his contributions to the general subject of writing, in the same treatise by Narikane, there is another passage from the same work of Kooboo Daisi's cited, after reprimanding people for using old words too much in poetry: "People who do this, in the end do not advance far; they do not get to the svabhava ^{自性}..."²

1 Zyuuzyuusin'ron' ^{十住心論} in Complete Works of Kooboo Daisi, 1976.

2 Also from Bun'pitu Gan'sin'syoo. Svabhava is "self nature", anything's particular characteristic, ^{unseen} it is necessary to get to this realization before crossing over to the real facts of everything, ^{which comes after} realizing that there is no such thing as svabhava.

0 Hinayana, the "Little Vehicle", the way of salvation for oneself. Mahayana, the "Great Vehicle", is the Bodhisattva way of helping everyone else across to true realization.

This describes the first step in preparing oneself to write poetry. Unless one attains to seeing one's own self essence (svabhava) cannot get to seeing one/that of anything outside oneself-- the flowers and the seasons, other people. For, as it says in the Maha Vairocana Sutra,¹ "The practise in the Mahayana is to make rise the/causeless vehicle², and when that is done, it becomes known that in dharma (all things) there is no self nature....Svabhava is known to be like a phantom, heat ripples, or an echo..."

After this, one understands the real meaning of sunyata which is equivalent to the middle road and to hueki-ryuukoo. The literature that emerges with this as basis has the power to transform people by the constant renewal of what is true. If only old words are used, the writer merely repeats old ideas without confronting his own heart or piercing through to his time's problems. He does not solve the real hueki-ryuukoo problem, and hence, whatever ryuukoo are put forth, they are merely one mistake upon another.

What presupposes this chapter?

The middle way is merely to separate from wrong graspings, to have no one-sidedness and to be centrally correct. It doesn't mean the in-between or so-so in the worldly sense, but to be separated from intentness, to penetrate levelly in the present actuality, to make the correct distinctions, and to carry them out in actions.

1 Book 1, Chapter on the Abiding Citta.

2 ~~無縫~~ The causeless, unconditioned mind, through which the *ālāya-vijñāna* consciousness can be seen. The three worlds are all, then, seen to be only the mind, and outside of it there is nothing to obtain.

"The middle road of poetry only can be known by oneself, it is not something you should depend on others to say what it is."¹

The next great collection of poetry, dated 905 A.D., is the first brought together under imperial edict. It is the Kokin'syuu, The Old and New Collection, which brings old and new together into a new style and a fixed meter of 31 syllables in five lines. Its title means old and new are one and simultaneous-- for poetry should be in the realm of no temporal limitations. This is the concept of hueki ryuukoo which is re-explained in 17th century haikai. It is only through the old that the new can be known; if this can be done, one can make Tsuge "timeless" and "classical".

¹ Huziwaru Teika, Maigetsusyuu.

The preface to Kokin'syuu, written by the main editor, Ki-no Turayuki, is considered to be the first treatise on poetry. It says, "Yamato poetry makes people's hearts the seeds and manifests with 10,000 words." The God of Sumiyosi, one of the three Gods of Poetry, defines Japanese poetry this way, "We take India's sacred letters and China's poetry, and harmonize them; hence we call our poetry the great harmony."³

"People's hearts, which are the seeds of all words, are by nature pure. When something happens, they move; when they move, words arise-- and these words are poetry!"⁴

This pure, genuine and sincere heart is the basis of Japanese poetry. Hence, it was believed that everyone could write poetry, as Ki-no Turayuki said in his preface:

"The voice of the warbler that sings among the flowers, of the frog that lives in water-- when you hear them, you know that there are no living things which do not make poetry."

This is to say, all things have the Buddha nature, the potentiality to attain perfect and true realization. The Buddha nature, which is there all the time, becomes obscured by illusions of the world, but when those illusions are removed, it can be seen luminously. But let us look at a few examples of the Kokin'syuu style, because for haizin' this collection became more necessary to know than the Man'yoosyuu.

⁴ Matuda, N., "The Straight Road of Words," 言葉の直道, 1821, in The Collected Works on Rules for Writing Japanese Poetry, Tokyo, 1915.

³ From the No^o Play, "Hakurakuten"

misutem = to forsake
mis seien, und unten = negerufen, erlassen
mi = auch Körper

はるかすみ	Haru-gasumi	Spring mist
立つを見て、	tatu-wo mi-sute-te	rises, they see, but unattached,
行く雁は	yuku kari-wa	they go, the wild geese;
花なし里に	hana-naki sato-ni	in a flower-less village
すみやならへる	sumi-ya naraeru	they must be used to living.

I,31

--Ise 伊勢

When Spring mist rises, for people it means that the flowering trees will come forth, themselves like clouds of mist. For wild geese, however, 'being like sages and arhats'¹, mist and flowers seem to be nothing, and they leave to go north. See the beautiful balance of these facts in this poem-- neither one nor the other is better or worse, they are the same. The poetess reveals sympathy and admiration for the geese, and a slight curiosity to know what they have in mind when they abandon the flowery world.

And another:

春たけ	Haru tate-ba	As Spring has begun,
花とや見む	hana-to-ya mira-mu	As flowers, he must see it:
しらゆき	sira-yuki-no	the white snow
かくらるる	kakareru eda-ni	settled on branches--there
うぐいすの	uguisu-no naku	the warbler sings.

--The Monk Sosei 齋住法師

Taking the mind of the warbler, the poet seems to have little heart of his own. Instead, we have a strong impression of/Spring, the first warbler visiting the plum tree he loves. He sings, deceived by the white snow that has settled on branches here and there, giving the

¹ Arhat: one who has attained self-enlightenment in order not to be reborn into this world again. It is the highest state in the Hinayana practise. Unattached to places, people and things, their wandering was compared to wild geese.

poet is almost appearance of flowers. In both these poems the/non-existent; if we can catch a glimpse of his mind, we are struck with its perfection-- so full of sympathy and respect, equality of things, and playful. The poems in this collection are very helpful in understanding haiku, and the word Haikai is first used in the Kokin'syuu, as a heading for some sixty poems, called Haikai-ka (Haikai poems). The word haikai is not explained by the editor, but this heading is used again in later imperial collections, and one need only to read them in order to see that subtle humour and playfulness of words are the characteristics prominent in Haikai-ka. For example, from the Haikai-ka of the Kokin'syuu,

我を思ふ	Ware-wo omou	The thinking of me
人を思はぬ	hito-wo omowa-nu	I don't think of person, a think of, for that?
木くいにや	mukui-ni-ya	it must be requital for that
わがふゆ人	waga omou hito-wa	the person I think of ¹
我を思はず	ware-wo omowa-nu	doesn't think of me.

XIX, 40 of 41 --anon.

梅の花	Ume-no hana	Plum flowers--
見にこそきつれ	mi-ni koso ki-ture	to see <u>them</u> {I've} come;
いぐいすの	uguisu-no	the bush warbler
ひとくひとく	hito ku hito ku-to ²	"someone's come, someone's come"
いといそも	itoi-si-mo oru	he cries with disapproval.

1 Here, it means, to be thinking love thoughts of.

2 "Hito ku" is trying to reproduce the sound of the warbler's song.

The playfulness is a degree stronger than the two previous poems on Spring subjects.

The next very important imperial collection is the Si'n'kokin'syuu ^{the emperor} (The New Old and New Collection,) completed around 1216, ^{under edict of Gotoba}. One of the main compilers, ^{and editors,} Huziwaru Teika (1162-1241),¹ like his father Syun'zei, was an outstanding poet. With Saigyo Hoosi, Teika is the great figure of the Si'n'kokin-syuu, bringing into this new style the quality of yuugen' (the dimly dark)² element of poetic beauty which ^{was to} Japanese pervade all the arts of the/middle ages. Another quality attributed to the poetry of the Si'n'kokin'syuu is expressed by yozyoo (feelings outside of the words).³ Both of these characteristics combine to produce a sombre tone of an equality of all things, such as the following typical example by Teika shows:

渡せば	Mi-watase-ba	When you look across,
花ももみぢも	hana-mo momidi-mo	no flowers, no maple leaves
なかり	nakari keri	are there,
浦の苔屋	ura-no tomaya-no	the bay's reed hut's
秋の夕ゆぐれ	aki-no yuugure	Autumn dusk.

On the subject of Autumn dusk, it is perfect for its colourlessness, after the maple leaves have scattered. At the same time the poem describes the colourlessness of/universe when it recedes to its original state in terms of the year cycle, it equally shows the pure state of the senses which can be returned to.

1 He also compiled the Hyakunin'-issyu (Hundred Poems by a Hundred Poets) which replaced the Kokin'syuu for memorization, and comes down to this day in the form of a game called uta-karuta, poem cards, a kigo for the New Year season.

2 (See next pg)

3 As a result of echo ^{arises} putting together ^{words} in a certain order, an and this is called the excess of feeling, a result of the combination. It is far more potent than saying everything in a tiresome fashion.

Note 2

Yuugen' 隅隱 is an expression handed down from the Taoists and Buddhists. It means "depth (of the Buddha's knowledge)," "mystery (of the Tao)," not clear because of the depth of meaning." In Heian times (794-1185) this term was used for studies, poetry, music and the theatre (dancing) in the sense of elegant, deep and beautiful. In Kamakura times (1185-1382) /and Muromati (1392-1573) it was used also to mean what is perfectly natural, and used for people as well, though particularly for poetry, ren'ga and the Noo drama, where it referred to a soft, deep and harmonious form of beauty. only attainable through completion of total mastery of the art, and satori. In poetry the great examples of the yuugen' form are shown by Ki-no Turayuki, Huziware Syun'zei, Teika and Saigyoo, in ren'ga, Nidyoo-no Yosimoto, Sin'kei. In Edo times of course, it is Basyoo who perfects yuugen' in haiku.

Teika wrote the above poem at the age of 25. Some have said it shows the essence of the Gen'zi Monogatari's scenery, others that it shows the depth of his heart, the attainment of zyaku --stillness, tranquility--a synonym for Nirvana. Zyaku is the undescribable origin, the Siva ^{state} aspect. This poem was later taken as the basis of the Road of Tea¹ (tea ceremony), and broadened the basis of ren'ga.

1 Perfected by Sen'-no Rikyu (1520-1591).

The monk Saigyo:

夜はれて
心の空に
すむ月は
にしの山へや
たりてる

Yami hare-te
kokoro-no sora-ni
sumu tuki-wa
nisi-no yama-be ya
tikaku naruran'

When darkness clears away,
the heart in the sky
emptiness
dwells, like the moon--
is year
the western mountain side
becomes close.

He is speaking of the lofty state of yuugen¹, where all spurious obstacles have cleared away, and the return is made to luminosity. Two things are being talked of at once-- the real moon as it moves towards the west, and the moon of the heart which appears when the clouds of illusion (darkness) clear away, meaning one will then be reborn in Amida's Western Paradise. In this way, Japanese poetry, ^{is vast in adverse proportion to} its short form.

Komati Soosi² sums it up very plainly: "From the poem of Susano-wo-no Mikoto, when he saw eight-coloured clouds arising at Idumo province, the number of syllables for the poem was fixed at 31 syllables... needless to say, these syllables stand for the Tathagata's honourable laksanas.³ Because there is one laksana which is too awesome to speak of, it is omitted. Thus, if one makes a good ^{uta}, ^{it is no different from} making a Buddha and making an offering. If one makes it poorly, one has made a Buddha with a flaw in it."

2 A work of the Muromati period meant for the education of children; there are a number of such books called o-togi-zoosi, written by Buddhist monks.

3 Laksana: quality, characteristic.

1 As Saigyo's name means, Westward-going.

4 Perhaps the equivalent of Paramasiva, unspeakable.

"From its origin, the Road of Uta (Japanese poetry) is our country's dharani.¹ While speaking with decorated words, to read sutras and practise meditation, is a mistaken idea.²The monk Saigyo, too, said: 'The Road of Poetry is completely the road of practising meditation'. And Tunenobu: 'Waka is the source of a retired life, the straight road to advance one's Bodhi. The principle of the genuine thusness real laksana 真如實相 is contained in the 31 syllables'."³

1 Dharani: a kind of mantra, syllables repeated to make request of Deities, ward off bad spirits, pierce through to the meaning of principles, and so on.

2 i.e. the two acts are incongruous. To study Buddhist sutras and practise meditation are to help one discover the undecorated jewel within oneself. To do these things while dressing one's words means one doesn't know what one is doing.

3 Sin'kei, Sasamegoto (Whisperings), 1463.

Another important figure in the Sin'kokin'syuu collection is the Emperor Gotoba. ^{himself} He, too, was a master of poetry, and was very influential in the formation of the basic concepts of ren'ga. This is a famous poem of his in the Sin'kokin'syuu.

見 渡せば 山もと霞カスム 月ツキ 河ガワ

Miwatase-ba / yama-moto kasumu / Minase-gawa

When you look across, / the mountain skirt is misted, / Minase river;

夕 ベは秋アキと何ナニ思オモイくケム

yuube-wa aki-to / nani omoi-kemu

that dusks are Autumn / how could they have thought.

That the dusks in Autumn are the most moving is the how the poets thought for centuries¹, but Gotoba-in's poem suggests that Spring dusk is as moving and full of pathos.

All of the poets who were alive at the time the Sin'kokin'syuu²

was compiled wrote some form of the ren'ga. In fact, the notable thing about the Sin'kokin'syuu style really lies in the slight shift in the way the two parts of the waka are put together.

If we look again at the three poems last quoted here, the reader may notice how the second half (4th line) begins with a fresh idea, the 3rd line rather trailing out or being more independant.

This is a turn towards ren'ga, and a step towards a hokku in the first half of 5-7-5 syllables, with more independence from the second half.

(more particularly)

1 And Sei Syoonagon' in her famous Makura-soosi (Pillow Book), wrote, "In Spring the dawns, in Autumn the dusks (are what are full of interest)..."

To summarize the concepts in Yamato poetry up to the 13th century, which also underlie haikai:

- 1) Going back to the root to make the heart genuine; seeing the seasons manifested as no different from one's life.
- 2) Achieving a timelessness and selflessness ^{by} going back to the root; two things can be said at once-- the phenomenal and noumenal, as in the juxtaposition of the two triangles†
- 3) Participation of two people in completing one poem.
- 4) Sympathy with all things and/equality of outlook, ^{an} from the training of one self.

BEGINNINGS OF REN'GA

Simultaneous to the new style of the Sin'Kokin'syuu there was another stream of Japanese poetry being practised, pursuing the example from the Man'yoosyuu, where the first half of a poem was sent to someone, and he was expected to complete the poem with the addition of two lines of 7-7 syllables. This was a sort of question-answer or dialogue poetry, and came to be called tan'ren'ga (short ren'ga). With the work called Tosiyori Zuino (¹Tosiyori's Inner Principles, c. 1114), this branch of Japanese poetry became clearly separated from the 31-syllable waka proper. Tosiyori's book, besides being the first ren'ga-ron' (theoretical discussion of ren'ga) contains many tan'ren'ga from the latter half of the 9th century to his times.

Here are a few examples from this book:

奥山に 浣 こく おとの きこゆるわ
Oku-yama-ni / hune kogu oto-no / kikoyuru-wa

Deep in mountains / the boat-rowing sound /which can be heard--

--Mitune 鳩恒

源俊頬

金葉集

1 Minamoto Tosiyori, died c. 1129, editor of Kin'yoosyuu (12th century) collection of poetry and tan'ren'ga, son of Dainagon Tunenobu.

† The two triangles of the Sri Yantra shown before.

生れこのみや うみわたらん

Nareru ko-no mi ya / umi-watarura-n'

The growing tree fruit / ripening out, it must be.
(must be crossing the ocean).

--Ki-no Turayuki

The top half in this case demands the skill of his companion in making sense out of its incongruity. The use of double meanings must be resorted to. And in the next example,

雪。3.4.15" 露けみゆる いこまやま

Yuki hure-ba / asige-ni miyuru / ikoma-yama

When snow falls / it looks ^{displaced} / Ikoma Mountain
(like a dapple gray horse) 源重之

--Minamoto-no Sigeyuki

いつなつかげに ならんとすらん

itu natu-kage-ni / nara-n'-to sura-n'

When, I wonder, with Summer shades / will it become. かじかんた
(like Summer fawn colour)

--Koobun'ta

The two double entendres are of different colours of horses, These ^{ain's name}
exchanges could begin with the two lines of 7-7 syllables and be
completed by the 5-7-5 lines, as in the following:²

梅の花笠 きたるみのむし

Ume-no hana-gasa / ki-taru minomusi

A Plum-flower hat / it has put on, the straw-coat insect

--Kyoosen' 慶遜

雨よりは 風くくなとや オムラ-ン

Ame-yori-wa / kaze huku-na-to ya / omoura-n'

Rather than the rain, / wind, don't blow! / it must be thinking

--Yakuinu-maru 犬丸

2 This appears in Tosiyori's Kin'yoosyuu.

The story about this pair of verses is that while people were struggling to make an answer to Kyoosen's lines, a youth called Yakuinumaru came forth with the above, much to the admiration of the company. Till the end of the Heian period, the nobility found tan'ren'ga an interesting pastime, and such exchanges were frequent in collections of poetry, miscellanies, and tales.

Tosiyori himself was well known to be fond of unexpected things in tan'ren'ga-- a lot of play on words, opposites-- which had the effect, quite different from waka, of humour and playfulness, rather close to haikai, in its sense of kokkei (comicalness).

→ incident
17a

Naturally, the participation of two persons in completing a poem led to the possibility of three. In Imakagami 今鏡 (A Mirror of the Present World), a ^{historical} work of the period 1024-1170, we find this:

奈良の都を思ひこゝられ
Nara-no miyako-wo / omoi koso yare
Nara's capital / indeed, one thinks of

公教
--Kinnori

followed by

八重桜 秋の紅葉やいかならん
Yae-zakura / aki-no momidi-ya / ikanara-n'
1

Double cherry flowers;/ Autumn's maple leaves-- / how are they,
I wonder..

--Arihito 有仁

and

いくたびに色やかにさる
Sigururu tabi-ni / iro-ya kasanaru (重)4

Each time it icy rains / their colours are layered.

越後乳母
--Etigo-no Menoto

1 The poem referred to is the one by Ise-no Taiyuu in the Hundred Poems Collection:

八重桜
Inisie-no / Nara-no miyako-no / yae-zakura

Ancient days/ / Nara capital's / double cherry flowers;

九重に白いぬきかな
kyoo kokono-e-ni / nioi-nuru kana

Today in the(nine-fold) imperial palace / they can be smelt kana

(Tosiyori)

For example, to the ku

月ひあす 日ひばよるとも 見ゆるかな
 Tuki-wa hiru / hi-wo-ba yoru-to-mo / miyuru kana

The moon in daytime, / as for the sun-- even as night /
 it appears kana

あらうと見れど 黒きとりかな

Ara-u-to mire-do / kuroki tori kana
 A tired cormorant, I thought, but / a black bird kana

and

あそびをだにも せぬあそびかな

asobi-wo dani-mo / se-nu asobi kana
 not even to play / is ^{done}, such play kana

In this manner, ren'ga grew from short to long, and the number of participants, from two to several. When three or four ku made a set, they came to be called kusari-ren'ga; the number of ku was ^{/(chain)} but they commonly went on to 50 and 100 ku. not limited, /and they were mostly playful and light in feeling. The chain was often linked by names of birds, fish, or plants, or of contrasting terms, like black and white.

As the popularity of ren'ga grew, two schools emerged the kuri-no moto (the base of the chestnut) or mu-sin'syuu 無心宗 (the no-heart school), and the kaki-no moto (the base of the persimmon) or usin'syuu 有心宗 (the with-heart school). Musin'-syuu was characterized by a comical ^{or} and "crazed" 狂 content, the usin'syuu by the beautiful and elegant. Teika, the retired emperor Gotoba and Karyuu (Ietaka) belonged to the latter, while more ordinary people took pleasure in the deliberately humorous. Of course, when genuineness and skill unite, it becomes impossible to distinguish or separate the elements, so that the next great step was the blending of these two schools, the (or historical) musin' and the usin'-- and this step is the immediate root of haikai.

kusari = 金連
REN = 連

It was the Minister Nidyoo Yosimoto, who, with the Tukubasyuu (1356), established the ren'ga as an independent form of literature, distinct from poetry (tan'ka or uta). The monk Kyuusai assisted him in collecting this work into 20 volumes, wherein the two schools, usin' and musin', were united.

^(Questions & Answers) ^{to's description of}
In Tukuba-mon'doo, ^{Yosim} The beginnings of ren'ga is very poignant.

"Someone asked: Is ren'ga something that is practised only in our country of the Reed Plain⁸, or does it exist in other lands as well?"

"(Yosimoto) answered: That is a very new question. Ren'ga is what in India they call a gatha. In various sutras where explanations are made in gathas, these are ren'ga. In China they call it ren'ku, and in our country, because poetry is joined together, we call it ren'ga (joined poems). People of old also called it "continuing poems"."

* Tukuba: Because Tukuba Mt. is where the earliest ren'ga (before it was so named) was made, as will be seen in the next paragraphs, Tukuba came to be synonymous with ren'ga. Hence Yosimoto gave this collection its name.

⁸ Asihara-no-kuni, Reed Plain country, or as given in the Koziki, Asihara-no naka-tu-kuni, The Land in the Center of Reed Plains, or the Central Land of Reed Plains.

"Ren'ga is what in India they call a gatha." This statement
 contains the clue to what the Japanese ^(who, in fact, were mostly Buddhist monks) who perfected ren'ga had
 in mind, namely, the praise of the Buddha in worldly terms. The
 reason is there is no other way to praise the Buddha but in our
 worldly terms. Buddhist sutras are what the Buddhas and Bodhisattvas
 said, ren'ga are what ordinary people discovered they could say,
 seeing that colour ^(form) is the void, and people's hearts are from the
 beginning pure and no different from the Buddha's.

Then, those hearts will be the seeds of infinite (10,000)
 words, all correct, all real (sin'gon' -- genuine words, mantra).
 To continue with Tukuba-mon'oo :

"Again asked": From what period did ren'ga begin? Can you tell in
 detail how it was handed down?"

"(Yosimoto) answered: In the preface to the Kokin'syuu, where Turayuki
 has written, 'the Ebisu uta of the Heaven's Floating Bridge', that is ren'ga.
 First, the hokku of the god (Izanagi-no mikoto):

あなたれいへや うましましをとみに あひぬ
 Ana uresi-e-ya / umasi otome-ni ai-nu

Oh, how joyful! / a fine woman I've met!

then the goddess (Izanami-no mikoto) added, saying:

あなたれいへや うましましをとこに あひぬ
 ana uresi-e-ya / umasi otoko-ni ai-nu .

Oh, how joyful! / a fine man I've met!

In this way, a poem that continued and was made by two people is what
 we mean by ren'ga. Are not these two ku made by the gods the hokku and
 waki?....

"At the time of the emperor Keikoo (71 -130 A.D.), Yamato-take-no mikoto, on the occasion of going to subdue the barbarians of the east, when going past Tukuba Mountain, had this exchange with an old man:¹

ニ爾比達理者久波袁須疑氏

Niibari Tukuba-wo sugi-te

伊久用加泥都流

iku-yo ka neturu

Niibari and Tukuba gone by,

how many nights is it I've slept?

--Yamato-take-no-mikoto

迦賀那倍瓦

kaga nabe-te

用迺波許許能用

yo-ni wa kokono yo

比迺波登袁加度

hi-ni wa tooka-wo

The days³ lined up,

of nights nine nights,

of days ten days.

--Old man¹

Yamato
He then mentions the Man'yosu's Book 8 exchange which we have already set down, between the nun and Yakamoti.

".... After that, from the time of Gotoba-in' they made various complex ren'ga, weaving in opposites and other objects in similarities, and made 100-ku ren'ga, as well as ren'ga of that many ku done by one person (as a practise). The serious ren'ga was named kaki-no moto and the not-orderly ren'ga was named kuri-no moto, and they sat opposite each other (east and west) and often competed...."

The number of writers in the Tukubasyuu are some 460; among them there are a notably large number of Buddhist monks. Writing together in a group, the point was to make harmony, not only of self and others,

1 Third son of the Emperor Keikoo, c. 81-113 A.D., well known for having performed many heroic, warlike feats.

2 'The old man' is an expression used for old men as a respectful term, more like an honoured elder, for their wisdom and experience. In this case, it was the old man, lighter of the fires.

3 Kaga can mean the days, also, fire. *He was lighting the fires for this length of time* For the cleverness of his answer Yamato-take made this old man the ruler of a province.

but also of sounds of words-- if a previous *ku* was strong, then the next would be weaker, and so on. It was a practise of mingling and blending of spirits and a mutual help to the liberation of each other. If one compares *ren'ga* to *waka*, one would have to say that *ren'ga* is an expansion of *waka*, which is self harmony. *Haikai* retains this idea of group practise.

Yosimoto wrote,⁺: "In general, the road of poetry, if it can reach close to the ears of ~~the~~ common people who have no hearts¹, is then able to change the country's style (for the better). In the Book of Poetry when it says that poetry 'makes a pattern of voice'² -- doesn't it mean the matter of words' flowers? Again, in the same work, it says, 'as one cannot help but emit sound (in voice), one makes a poem'. Isn't it speaking of the interest of hearing?... *Syun'zei*, too, said that if you just repeat poems, those which bring a semblance or image³ are what we ⁴ praise. *Tuki-ya ara-nu / haru-ya mukasi*, and so on, that poem, for example, if you repeat it, quickly sinks into your body, before you even hear of its meaning....the road of *ren'ga* is the same. Those who have deep feelings for it should first enter the realm of *yuugen'*, and then write....In the road of Chinese and Japanese poetry, the heart first must grasp with firmness (the meaning of poetry), and then it makes bloom the flower of words...."

⁺ Ibid.

1 i.e., coarse in feelings.

2 People's feelings are revealed through the voice or sound. In the preface to the Book of Poetry it says, "feelings (life, sentience) arise voice; voice makes letters, these words are sound."

⁴ Poem by Ariwara-no Narihira:

月やあらぬ 春やむかしの 春なまぬ
Tuki-ya ara-nu / haru-ya mukasi-no / haru nara-nu

The moon-- is it there? / spring-- is it ancient days' /
Spring? (it must be)

我身ひとつは もとのみににて
waga mi hitotu-wa / moto-no mi-ni si-te

(but)my body alone / is here as before: (In *Ise Monogatari* and *Kokinshū*)

3 *omokage* is the term translated here as semblance or image. This term is later used in the *Basyoo* school to mean the way of adding *ku* in a *ren'ga* by suggesting the perfume of someone or incident in Japanese history, without directly saying so in words. It is used by *Ariwara Syun'zei* in close connection with *yuugen'*; his meaning seems more basic,

(Asked): "Ren'ga should be a help to the governing of a country-- I've heard someone say, is it so?"

(Yosimoto) answered: "Another good question. Because one is in awe to state directly the failures of government, if a comparison is used in a poem, and the king and ministers read this, they may correct the country's government. Chinese poetry, starting with the Book of Poetry -- all are poems like this....Zitin' Kasyoo¹ too has left us these words: 'The Buddha teaching and the world's ways (reasoning) both are referred to with the two words, the road's principle',...If the heart is correct and the words plain, you will have ren'ga with huuga² that can help to govern the country..."

Asked: "As ren'ga is an excellent thing, people say that it is not only for this life, but will be karma for Bodhi. How about that?"

(Yosimoto) answered: "All the various Buddhas of the past, present and future compose poetry, each God and sage of the past through poetry has led and guided living things³. Are not all those who practise ren'ga deep in thought and feeling? Thus, of recent years the Zen' master Butukoku, the Province teacher Musoo⁴ and such personages day and night practised ren'ga-- surely it is for this reason, that there is a definite fruit.

"When I ponder over this matter, I must conclude that ren'ga, the previous thought-instant or the after thought-instant.⁵ Furthermore,

1 The monk Zien', 1155-1225, head of the Ten'dai school of Buddhism in his time, he was also famous as a great poet. Many of his poems are in the Sin'kokin'syuu collection. He was a propounder of the Madhyamaka Sastra, the Middle Way, of Nagarjuna.

2 Huuga is explained in a later chapter. The main meaning taken here is of "the wind correct", of poetry as a method of reprimand.

3 There are many examples of poems handed down by gods and Buddhas in the various collections.

4 Musoo, also known as Soseki, founder of Ten'ryuuzi temple. He lived from 1276-1351. Of the Rin'zai school of Zen' Buddhism, he was patronized by the Asikaga Syogunate.

5 A ku is the shortest possible complete thought; Each ku, like each thought-instant, should ~~the~~ be independant. In ren'ga the continuation or chain of thought-instants must be of real thought-instants, where the mind pierces through the forms and colours to the void, the substance of Tathata (thusness) or the Buddha's laksanas.

the way that it proceeds by lining up and changing the realms of flourishing, decaying, grief and gladness, is no different from the appearance of this floating world. 'Yesterday', we think, and it has passed to 'today', 'Spring', we think, and it is already Autumn; 'flowers' we think, and they have changed to maple leaves...how can people not realize the perception of flying flowers falling leaves?¹ When people of old were too deep in the road of poetry they even put their life on one poem or became ill from thinking too much about them² -- there are such precedences. In ren'ga, such things could not happen. As it is a matter of only containing the interest of that particular meeting, there is nothing to cling to, and moreover, as long as one has no extra thoughts towards that meeting, there should be no bad thoughts which would arise...."

If waka meant to make a Buddha, then ren'ga was to make a mandala.³ Instead of meditating in a group in Zen' halls, people who made ren'ga gathered under cherry trees (or in temple in words, pavilions) to make, on the spot, a mandala of the world, each part complete in itself, starting with a hokku (the center of the mandala). Syun'zei's statement about repeating poems is a very poignant one, but just another which connects the concept of mantra⁴ with haikai, just as Kooboo Daisi had designed. The expression 'words' flower', or "the flower of words" is equivalent to the completion of a mantra. As for the fruit of practising such a difficult form of poetry as the ren'ga is, one has no doubt it would be an excellent one.

- 1 Flying flowers falling leaves means the impermanence of our world.
- 2 Reference to two poets, one who made prayers to a God of Poetry with his life at stake if he did not make a good poem, and another who because his poem was criticised, became ill at the disappointment.
- 3 Mandala: originally, a round or square altar where Buddha and Bodhisattva statues are placed, it came to mean any circular or square diagram (commonly painted) that shows a place of enlightenment. The two explained by Kooboo Daisi are the Vajra and Garbha worlds which represent the absolute and phenomenal worlds, or water and waves. They are together the substance of our world.

(Notes, continued)

4 Mantra: "By meditation, manana, on a luminous Deity who is the form of truth, it saves, *trāyate*, from all fear; therefore it is called mantra." (Kularnava Tantra, Singh, J. Siva Sutra)

In Japanese, mantra is *sin'gon'*, true and genuine words. By the repetition of true and genuine words of power, to destroy all obstacles and realize the highest knowledge (which is the same as to return to the origin or root). When using a mantra of a Deity, the Deity is actualized; in the case of Japanese poetry, the poem is actualized.

According to Yosimoto, Buddhist monks taught ren'ga to ordinary people in the two capitals, Kyooto in the West and Kamakura in the East. Ren'ga Sin'siki (1372) by Yosimoto, is one of the reliable books containing the rules for ren'ga of this period.

The next prominent figures in ren'ga are the Buddhist monks Sin'kei (1406-1475) and Soogi (c. 1421-1502). Sin'kei has left the work, Sasamegoto and Buddhist ideas (1463), which means "Whisperings", a profound treatise on ren'ga and many examples of his ku.

He says, "From the origin, one thought instant is three aeons, and three aeons is one thought instant. The Lotus Sutra says: 'If you perceive that which is long and distant to be as today', both long practice and today's interest will be the same, when improper ways are turned over. The Avatamsaka Sutra says, 'When one first makes rise the citta,² already one has completed the correct realization'. And the Surangama Sutra: 'If you well turn things, it is the same as thus-come (Tathagata)³.'

Soogi followed Sin'kei, Soozei⁴, Senzyun⁵, and all the rest of his predecessors, and seems to have made use of the best qualities of each. He also received the transmission of The deep principles of the Kokin'syuu.

2 No sooner is the mind set on achieving enlightenment than that goal is completed. It is in the nature of all ideation as well as the material manifestation of things, that whatever is incepted is completed.

3 Tathagata is Buddhahood. Thus-come, because it is not born, nor is it destroyed. This word is synonymous with yuugen', the dim dark, and zyaku, the forlorn. They have nothing to do with loneliness, quite the opposite. If people don't advance to this state, They will indeed be lonely and destitute, as we see all around us.

4 Soozei, died 1445. Active in the ren'ga of Kitano Shrine in Kyooto with the Shogun (10,000 ku ren'ga), he became a teacher of ren'ga and worked on the revision of ren'ga rules with Itidyoo Kaneyosi.

note 5

Sen'zyun¹, 1411-1476. ✓ High ranking Buddhist monk and ren'ga master.
Soogi studied with him in his late years.

San'puu said, "My teacher's (Basyoo's) compositions follow this monk's school, especially the lifetime Mu-1 (not becoming)

(Haika Kizin'dan', 1816, ed. Takeuti Gen'gen' .)

of this period

He became the central figure,/

rambling about the country, lecturing on poetry and ren'ga. He is known to have said, "one needs twenty years of practise before one can reach to the wondrousness of ren'ga". San'puu¹ said, "My teacher's compositions

follow this monk's school, especially the lifetime of Wu Wei²."

Some hundred years later, a disciple of Basyoo etc etc.

Minase-san'gin' 水無瀬 三
1488

(a hundred-ku ren'ga composed by three people at Minase) in honour of the 250th year

death anniversary of ~~Soogi~~ retired Emperor Gotoba who had had a villa at Minase, is a well-known example of ~~Soogi~~ perfected ren'ga. It contains 34 of his ku, the rest are by two of his followers. It begins:

1) 雪 風 が さ 山 本 か す む ゆ う べ か な

Yuki nagara / yama-moto kasumu / yuube kana

While (there is) snow, / the mountain skirt is misted / dusk kana

--Soogi 宗示

2) 氷 氷 と く う 木 一 (う み う さ と)

Yuku midu tooku / ume niou sato

The flowing water in the distance, / a plum-fragrant village.

--Syoohaku 肖柏

1 San'puu 彬風 1647-1732, one of the Ten Disciples of Basyoo, famous for having provided the Hukagawa hut for his teacher.

form

2 無為 Literally, not becoming. Not to perform deeds or/thoughts that will lead to bad consequences; the cessation of obscuring passions. Hence, spontaneous, natural, and unworldly. Soogi's way of life was one of owning nothing.

The hokku, or rising, inceptive ku, refers back to the waka by Gotoba-in' given before from the Sin'kin'syuu, "Mi-watase-ba--" In that poem, Gotoba praised the landscape of a Spring dusk. In this hokku, Soogi starts with Winter's snow, not suggested in the original waka, moves from the peak on which it remains, and down to the foothills, where Spring mist is layered. The last line, dusk,-- with a dim suggestion of Autumn-- ^{already} ties them together. This hokku is ^{already} very close to the hokku Basyoo was to invent.

The waki-- the second ku-- is the host to the hokku, which is guest. It does not join with the hokku, nor does it exactly link, but there is an inner, subtle connection. As the writers themselves said, the waki makes a bow and acknowledges the guest's words, and makes a movement towards another direction. This is very clear in this second ku, the water of a river flowing far into the distance, and a village with plum trees. The second ku continues the same season that the hokku began-- here, Spring, as kasumu (to mist) shows the season. The hokku is of mountains, the waki of water, the two forming the classical subject of landscape.

3)

川風に 一村柳 春見て
Kawa-kaze-ni / hito-mura yanagi / haru mie-te

A river breeze through / a clump of willow trees, /
Spring can be seen --

宗長

--Sootyoo

4)

舟さす音も 了すあけがた
Hune sasu oto-mo / siruki akegata

The sound of poling a boat, too, / clear at dawn

--Soogi

Ku number 3 must institute a change of temper, turning from that of the first two ku. Note how/the last line, haru mie-te, because of the te, the continuative, we expect the fourth ku. The river which was not mentioned as such in the second ku, definitely appears here, only to pass on

to a breeze moving the leaves and branches of willows, a lot of motion.

We have moved from the solemnity of a quiet, emerging landscape, to the lightness and playfulness of the Spring breeze in willow branches.

The fourth ku begins the "ordinary" ~~change~~ in ren'ga. From here on they continue lightly, making changes as they go. If a season is mentioned, that season should be continued for three ku, but no more than five. If water is mentioned, it should not continue for more than two or three ku. If it is repeated, the nature of the water has to change--as for example in ku number 2 above, the flowing water represents water in use or action, while in the third ku water is there in the form of a river. In the fourth ku water is there again in use, a pole being thrust in it to make the boat move.

5)

月や猶 霧わたり夜に 残るらん

Tuki ya nao / kiri wataru yo-ni / nokoru-ra-n'

the

The moon still / in / fog-crossing night / seems to remain

--Syoohaku

6)

霜乞く野ばら 秋は暮 けり

Simo oku no-hara / aki-wa kure-keri

the verb is kurenue, ze

Over a frost-covered plain, / Autumn dusks keri

--Sootyoo

In a hundred-ku ren'ga the front page has eight ku. The moon, which ^{Seven} must be mentioned ~~eight~~ times over a hundred ku, must appear once on the fronts of pages, but never in the first or second ku, ^{and not on the last page.} in ren'ga as

well as in haikai, just "moon" means the Autumn moon. Thus, if one means the Summer moon, one must say as much. Ku number 5, then, turning to Autumn after the no-season ku number 4, number 6 continues Autumn.

Frost is placed in opposition to fog, "The moon remaining" is taken to mean the moon of the ninth lunar month, and hence, the ku that follows goes on to Autumn dusking.

7) 泣く虫の心ともなく草かれり

Naku musi-no / kokoro to-mo naku / kusa kare-te

Crying insects' / feelings they don't take part in but/
the grasses are withering

--Soogi

かきれをとへば^{アラハナ} あらはなる みち

8) Kakine-wo toe-ba / arawa-naru miti

If you come up to the fence,/ it becomes clear, the road

--Syoohaku

Number 7 is the third Autumn ku, so with number 8, which has no seasonal indication, we are ready to turn from Autumn, and turn the page. If grasses or plants are mentioned, there must be an interval of five ku before they are talked about again. But if there is "tree", then "grass" can be mentioned after three ku. In number 8, coming up to the fence, as the grasses have withered, the road can be seen. One feels the cold, and hears a few insects weakly crying in the forlornness. The road leads on and opens the way to the next, ^{the first back} page and ku.

9)

山ふかき野あらしに送るらん

Yama hukaki / sato ya arasi-ni / okuru-ra-n'

Deep in mountains / ^{the} village, by a tempest / left behind

--Sootyoo

10)

なれぬすまいぞ さびしさもうき

nare-nu sumai-zo / sabisisa-mo uki

A not-yet-familiar-with dwelling / its loneliness, too, is painful

--Soogi

See the beautiful beginning to the new page, the turning was like a tempest, and the mountain village of the first page is put behind. The first two ku of this new page should carry over the quality of the initial eight ku. Even the new dwelling goes with the new page. The series is

now turning and preparing the ground for subjects of people's thoughts and feelings, which can appear from this page on. This includes ku on the subject of love, which, aside from moon, / flowers and snow, was considered necessary in a ren'ga. Love ku occupy four places mixed in among cherry flowers and the moon, but cannot occur (in a 100-ku series) until after the 10th ku. They usually continue for two or three ku, although it was permitted to have five in a row, but it was not allowed for a ku on love to come in between two ku of the same season.

The complexity of ren'ga can be imagined from the above. As there is no room to go into it further, let it suffice here to say just one more thing about ren'ga which was carried over to haikai. The crucial ku are the hokku, waki, the third ku, and the last (age-ku). Let us therefore include here the last ku of Soogi's ren'ga:

人ニお sinebe 道之 tadasiki
Hito-ni osinabe / miti-zo tadasiki

For people everywhere / the road is indeed correct.

--Sootyoo

The hokku began in early Spring, the countryside in pristine state. From the snow-capped mountains, behind some layers of mist, water flows down a river, and the landscape unfolds, like a scroll. Spring advances with the third ku, and thereafter we have a year of changes, culminating in the last grand ku, which confirms that the road thus come was for everyone everywhere true and correct. It is a ren'ga written in honour of that emperor/who reigned from 1184-98 and saw the downfall of the Heike and the rise of the Gen'zi (Minamoto) family as the power holders of the government, and in that phenomenon, the end of imperial influence. Gotoba-in spent the last years of his life in banishment, but years after his death, was honoured as the God of Minase.

三月三日

ren'ga was a natural extension of the 3-syllable waka, and ~~thereby~~, thereby who perfected it in the hyaku-in' (100-ku ren'ga), /opened the way for haikai to come forth. It is a form of poetry, the practise of which requires bringing three enormous systems together as one: 1) Buddhist thought, 2) the universe and all things in it, and 3) the writer's harmony with them. The three are from the beginning never separate, and once that is thoroughly grasped, the sequence of ku find the correct, deep and subtle connection.

For haikai, it was a great bequest. As ren'ga described how everything was a part of the Buddha nature, haikai was to show how everything has the Bodhisattva nature.

EARLY HAIKAI 宇鑄

Sookan (c. 1458-1546) is the next figure of importance, and with him, the word haikai is added to ren'ga to make haikai ren'ga. He edited the first haikai collection, Inu-Tukubasyuu,¹ (Dog Tukubasyuu 大狂波集). But let us first record here ^{some of} the old explanations of the word haikai.

"The word haikai was adopted from China, where it meant kokkei 滑稽 the comical. 滑 meant the wondrous principle and 稽 words not exhausted. It was much appreciated for the effect it had of harmonizing and gladdening people's hearts. It was also considered an excellent way to admonish, a method of completing the Road² without being in the Road, and hence, able to reveal the wondrous principle."³

In the Hsi Chi 史記, The Book of History⁴ it says that 'kokkei is a jug for wine which is handed around, pours endlessly, and never runs dry.' Drinking wine all day, the words keep coming out of the mouth in fine sentences!⁵ Such a jug actually existed, inside of which there were

1 A playful title with reference to Yosimoto's Tukubasyuu, indicating the hai element of "Dog Tukubasyuu" as against the ren' aspect of Tukuba syuu) The date of the completion of this collection is not clear, probably in the late years of Sookan's life, around 1544. It is a verbatim record of haikai during his time.

2 The Road: the proper way of life for human beings as taught by Confucius and the Buddha.

(Notes)

3 from Okugisyou (Notes on the Deep Principles), by Huziwaru Kiyosuke, in Haikai Kon'gen'syuu 俳諧根元集, Book 5 (1800).

The wondrous principle: the principle that is beyond thought or discussion, incomparable, because it is one and unified, without dichotomy, and hence, equal. To reach to this understanding is the same as to achieve satori. See *Limitless Principle Sutra* in Appendix.

4 In 130 volumes, the history of China from the time of the legendary Yellow Emperor (Hwang Ti) till the Emperor Wi Ti of the Han Dynasty, written by Sze-ma Tsien (c. 163-65 B.C.), completed around 97 B.C.

5 Okugisyou.

reservoirs and an opening by which it could be replenished while it was pouring.

During the course of some hundreds of years, among other expressions used for haikai, was one called wazaogi 俳優. This term, which also means "actor", occurs even in the ancient chronicle Nihon'ki (日本記 Chronicles of Japan)¹ in the description of the occasion on which Amaterasu, the Sun Goddess, was coaxed to emerge from the rock cave she secluded herself in after an argument with her brother. Another goddess contrived a comical dance outside the cave to the drum of a god, and the burst of laughter and merriment from the audience brought the Sun Goddess to re-emerge, out of curiosity, and to shine on the earth again.

This interesting performance was called "wazaogi" and its meaning, an act of something captivating, amusing and humorous, ~~remain~~^{will}, with that of the jug that never runs dry, an underlying truth of haikai. From "wazaogi" the first ideogram was kept, namely 俳. 俳 Ha is made up of 非 not and 人 man. This is to indicate that haiku are not about a person (least of all the one who writes it). Ha means playful, amusing, and also, to ramble about. 俳 Kai is made up of 二 words and 合 everyone (or all things), and means to harmonize, regulate, accord with. Haikai, then, means the practise of harmonious, pleasing rambling, such as Sakyamuni Buddha engaged in after completing back Buddhahood. He rambled about the country transforming living beings/to their inherent excellence, helping them to return to their roots.

1 by Prince Toneri-sinnoo, Oo-no Yasumaro, etc., 720 A.D. With the Koziki, it is the only authority for the early period of Japanese history, covering from the age of the Gods to the reign of Zitoo (the Empress), c. 697.

"Haikai and kokkei came to have equal meanings. That wine jug rolling, its spitting out wine all day without stop, is what haikai is compared to. The words flow out of the mouth fluently and become verses. The words never end-- the same as the jug in pouring out wine...this, indeed, is what is involved in the mastery of haikai. Haikai is playful words freely flowing from the mouth; it gladdens people's ears and makes them laugh. With the eloquence of words in reply to people, the words say what isn't as though it were, and explain what is, as though it were not."¹

The other important thread of ancient haikai which plays an important role is Chuang Tzu. Book I of Chuang Tzu is called "Wandering and Playing", terms continually referred to in Basyoo's haikai.² Of this book, the Sung commentator Linshi'i³ said, "Don't you see? This is kokkei-- Chuang Tzu's actuality is all yū yen 禺言."⁴ Yū can also mean foolishness, or pretending foolishness, in order not to appear tiresomely wise, to first make the hearer smile, and then reconsider in his mind the real purport, which is usually an admonishment.⁵ It is foolish also because it is temporary.

Linshi'i said: "When Chuang Tzu says, 'In the Northern Ocean there is a fish called khwān 魁毬.⁶ One cannot say how many thousand leagues long it is. It transforms and becomes a bird called phāng 朋鳴.⁷ It is difficult to measure the length of its back-- maybe a few thousand leagues. This bird, when the ocean moves, tries to move from the north

1 from Haikai Moogyuu 俳諧蒙求 (Dark Searching into Haikai), a work of the Moritake School, 1675. The underlined is the Kyo-Zitu problem explained on page

3 休希逸, poet and painter. He annotated the I-Ching, Springs & Autumns, and the Taoist writers, Lao Tzu, Chuang Tzu and Lieh Tzu.

4 Words used in analogy, speaking of something but really meaning another similar thing; an indirect way of explanation or admonishment.

5 This comes to mean one of the styles of poetry, huuga.

6 An imaginary giant fish, used to speak of something extraordinarily large.

7 An imaginary bird, also used as an analogy for something enormous.

2. Legge translates this Wandering and Playing as "Enjoyment in Untroubled Ease,"

to the south of the sea. In the water, its wings strike three thousand leagues, riding on the wind it rises ninety thousand leagues...', he means to show the heart's heavenly playing, the basis of transformations, and nature's great self-being. The rambler's heart has the heavenly playing, and the rambler's words are free playfulness.¹

It is simple to read such books, but not so easy to free the heart so that it can grasp the meaning intended. Chuang Tzu means to do just that, to shake the mind out of the fixed, limited range it is daily accustomed to, and provide it with elasticity to expand and contract at will. Haikai Moogyuu goes on to say,

"Thus, the haikai done now, too, through from an inch-square heart, faces outside and beyond heaven and earth, and makes the thoughts freely cross over the ideas of nature's transformations. Taking things that are and things that aren't, it produces a self-existent, active ku ² form that is truly haikai. Running in the mountains, playing in the fields, praising the flowers, longing for Autumn maple leaves-- on each of these occasions, with this mind to compose: this is haikai's rambling and playing.

"Of Chuang Tzu's Book Two, the Equality of Things, Linshi'i says: 'The Thai mountain is made very small, and the very thin Autumn insect is made enormous. He makes one who dies three months after birth long-lived, and a long-lived person of 7,000 years, short-lived.³ He has mixed up the large and small, long life and short-- the kyo  (void) he makes zitu  (actuality)⁴, what exists non-existent, and what

1 As quoted in Haikai Moogyuu.

2 Ku : the shortest grouping of words which make a thought. In this context, either two lines of 7 and 7 syllables, or three lines of 5-7-5 syllables.

3 A variation of the kyo-zitu problem, as is the existent and non-existent problem. Haikai deals with all of these. This book contains a discussion of how and where words come from. "Under the heavens, there is nothing as large as the tip of the thin hair that grows on insects in Autumn, and no one with longer life than a baby that dies. Long-lived people die young."

4 See page —.

is non-existent, existent...Chuang Tzu's playful words are not only that, they are completely haikai!"

played

Chuang Tzu / indeed a very important role in haikai; all real haizin' studied him very carefully, down to Siki (whose immediate and interesting ¹ reaction on reading him was, "the most wonderful/book I have ever read".)

But to return to Sookan', it was certainly not pure fancy that made him call his collection "Haikai Ren'ga". One can see the combined elements of haikai from Chuang Tzu, the Nihon'ki and the kokkei wine jug in his haikai. He started out in youth by serving the Asikaga Syoogunate, but when his lord died, he shaved his head, which was the common practice. He was 25, and became a monk of the Zen' school, retiring for such studies at Amagasaki in Oosaka, and then to a temple at Yamazaki in the present Kyooto Prefecture. He came, thus, to be known as Yamazaki-no Sookan'.

As part of the classical education, he had studied Japanese poetry and ren'ga; and became quite accomplished in them. He is known to have been an acquaintance of Ikkyuu, the famous Zen' monk, also an accomplished poet, and to have met and exchanged ku with Soogi. When Soogi was traveling to Oosaka Prefecture, he wrote, asking for lodging,

足入れて 宿をからばや

Asi sasi-ire-te / yado-wo kara-ba-ya

Putting a foot in, / would that I could have a night's lodging
Entering the reeds,

Tu Province, the old name for Oosaka Prefecture, was famous for water reeds.

Sookan's reply, 津の國の なにわくはすと 泊り舟
Tu-no kuni-no / Naniwa kuwa-zu-to / tomari-bune

Tu Province's / Naniwa, though you may not have anything to eat, / lodging boat.

Naniwa was the old name for the bay.

¹ Around 1883, when he began studies in Tooyosu.

Inu-Tukubasyuu is a collection of irregular numbers of ren'ga (largely as tuke-ku) and hokku, divided into sections of the four seasons, love and miscellaneous subjects. It is clear that Sookan' was searching for a way to blend the ren'ga of Soogi's lofty thought with the more blunt and common language of ordinary people -- this is the change from dealing with Buddhas and dealing with Bodhisattvas.² It is not, as many have thought, that Sookan's thought was more vulgar, but that whenever any form reaches its perfection, its eternal quality must continue in another changed form, because it is impossible that one form remain forever and be unchanged ~~continued for thousands of years~~. The ancient seeds of haikai, which had not yet been brought to flower, were sown by him; ~~so that it is~~ no wonder that he was revered as one of the early founders of Japanese haikai.

Inu-Tukubasyuu begins:

11
宍霧の ころも すそわ ぬれり
Kasumi-no koromo / suso-wa nure keri

Mist's garment-- / its hem . became wet keri

桜姫の 113 たまごの うそとて
Sao-hime-no / haru tati-nagara / sito-wo si-te

while
The Princess of Spring / as Spring begins,/ urinating

There is a deliberate mixing together of elements of nature and everyday things which pertain to man (though man himself is not there). This is what people have referred to as Sookan's bringing down the level of "poetic" ren'ga, but it is more useful to consider it in the following way: it is an attempt to show how everything without exception participates in haikai, as distinct from what participates in poetry. The subjects of urinating and defecating for this reason become deliberate in haikai till its decline (though not necessarily

well understood). Siki even wrote an essay called "Ku on Dung" (1900).
when
This subject also tends to make people smile,/in the right combination
with things.

The following typical example has the other, tantalizing, terribly
curious set of opposites, such as would have drawn Goddesses to peek
out of caves:

切りたくもあり　切りたくもなし
Kiritaku-mo ari / kiritaku-mo nasi

I want to cut him down, / I don't want to cut him down

to which Sookan¹ wrote:

盗人を 捕 て見れば“我子也
Nusubito-wo / torae-te mire-ba / waga ko nari

The thief-- / when I took hold of him and looked, / it was my son.

Starting with two lines of 7 and 7 syllables instead of the 5-7-5,
ku like these not only predict the shaping of the hokku as an in-
to stand without the rest of the ku in ren'ga,
dependant form,/but foresee the other late form of Japanese poetry,
the sen'ryuu². As for his hokku, there is the famous one,

手をついて 歌を上ぐる蛙か子
Te-wo tui-te / uta moosi-aguru / kawadu kana

Hands placed in respect³, / a poem he speaks out, / frog kana

1 He puts it, "there is nothing which has no beauty", and that only in haiku, when dung is combined with something else (of beauty), its "beauty", at least, interest, can be noted.

2 Writing to the 7-7 line was called maekuduke, mainly used as a practise for haikai. Sen'ryuu, the comic form of haikai, was perfected in the 18th century with Mutama-gawa and Yanagidaru. Whereas haiku is the independant form of hokku, sen'ryuu is the independant form of hira-ku (the ordinary, added ku in ren'ga). Haiku and sen'ryuu branch out in different directions, as heaven and earth.

3 Sitting on the floor, Japanese style, one places the hands in front, on the floor, when addressing someone. The frog does the same.

Basyoo wrote, on visiting Sookan's grave; acknowledged
bis invaluable contribution to haikai with this ku:
有がたき 蜂 拜まん 桃子花
Arigataki / sugata ogama-n' / kakitubata
1
The Difficult-to-meet-with / form, let me pay respect to, /
wild irises.

And Buson' also, with the following ku:

紙や錦や 鬚に落花を捻りけ
Gi-ya Kan'-ya / hige-ni rakka-wo / hineri keri

Soogi and Sookan' -- / in their beards, cherry petals /
they twisted keri

The verb 'hineru' of the last line is the one used when Sakyamuni
Buddha twisted a flower, in his silent exposition of the Buddha
dharma; and Mahakasyapa, by responding with a subtle smile, was ack-
nowledged to have been transmitted the dharma without words, and
became the first Patriarch of the Zen' School.

While Sookan' was dedicating his ren'ga to the War God Bisayamon'
(Vaisravana) at the shrine in Yamazaki, in the Sin'to shrine at Ise,
Araki Moritake (1473-1549) was doing the same for the Gods there.
He was born into the family of Sin'to priests, and at 23 already ap-
peared in the collection of Soogi's, Sin'sen' Tukubasyuu, the Newly
Selected Tukubasyuu. Around 1522 he completed in one night a hundred
poems (waka) beginning with "yo-no-naka-wa" (This world of ours---),
which came to be known as Ise Ron'go (The Analects of Ise), because
they were poems meant to teach people the Confucian ways. The work he
is most famous for is Moritake Sen'ku, a Thousand Ku of Moritake, which
is a 1000-ku ren'ga, full proof of his command of haikai.

1 Difficult to meet with, hence, what one feels deep gratitude to.
The word arigatai in old days was used to mean that which is
rare to come upon, something met with only by many rebirths of
striving towards the excellent. Now, it means, thanks.
Basyoo's ku is in reference to one made about Sookan':

Sookan' -ga / sugata-wo mire-ba / kakitubata
Sookan's / form, when you look at it, / wild irises
like a (hunry)preta.
He was emaciated, like a preta ghost, always in search of food.

Such arguments are
not very
plausible

While worldly people will take sides according to their limitations, in the end, even they must conclude, as Ogata did, that Sookan¹ and Moritake are as "Murasaki Sikibu and Sei Syoonagon", Saigyo and Tosinari², and neither can be put above the other. His thousand-ku ^{haikai} ren'ga begins:

とび梅や からかう(く)て 神の春

1) Tobi-ume ya / karogarosiku-mo / kami-no haru

Flying plum tree ya / So lightly, so easily, / the Gods' Spring.

われもわれも 鳥うぐいす

2) Ware-mo ware-mo-no / karasu uguisu

"me too, me too," / the crow, the warbler

The flying plum tree is one that is said to have flown from Kyooto to Kyuusyuu, from Sugawara Mitizane³'s garden to his place of exile. The word "kami" also means paper, so lightly and easily as paper flies, did the plum tree fly to its lord, knowing he was thinking of it fondly. The hokku is fine and light and pure, the waki full of subtle humour. Seeing the wondrous sight of a plum tree flying, of course, the birds would also like to see what is attracting the plum tree to prompt its flight.

2 Murasaki Sikibu, the authoress of Gen'zi Monogatari, and Sei Syoonagon¹, authoress of the Pillow Book, Makura-no Soosi, were great Heian¹ poetesses. The Monk Saigyo has already been mentioned in the introduction to this book, Tosinari is the father of Teika, a very great poet.

3 Mitizane (845-903) was a minister, scholar and poet. Because of slander he was exiled and died in banishment. He wrote a poem to the plum tree he was in admiration of, which stood in his garden back in Kyootoo, upon which it, too, longing for its master, flew to his side. With Kooboo Daisi, and Ono-no Toohuu, he was considered a true sage. After his death he was revered as a god, and the shrine in Kyootoo called Kitano-Ten'zin is to this day honoured by one and all.

1 Ogata, T., Haikai Siron'koo (A Study of Haikai History), 1977.

Unpublished typescript on various aspects renkyo / ren'kyo

By Helen Shigeko Isaacson

Groningen, The Netherlands, around 1986

haiku isaacson haikai hokku renga waka tanka tan'ka renkyo ren'kyo

October 14, 2013

Ren'kyo /

From the Kyorai-syō: Bonen' asked: "What does it mean to add
ku with omokage (remembrance, semblance)?"

Kyorai said: "Uturi, hibiki and nioi are manners (or tastes) of
ways of adding ku. Omokage is a way of adding ku... (An example:)

草庵に しばらく居ては うち 破る

Kusa io-ni / Sibaraku i-te-wa / uti-yaburi

In a grass hut / staying a while and then / leaving

--Basyoo

いのち 嬉しき 摂集のさた

Inoti uresiki / sen'yuu-no sata

Happy to be alive, / word of a poetry collection

--Kyorai

These examples are ku numbers 29 and 30 of the Summer kasen' in Sarumino, here quoted by Kyorai as an excellent example of the omokage way of adding a ku. Number 29 is suggesting the semblance or remembrance of someone like Saigyoo Hoosi, the wandering poet monk, who would stay for some time in one hut, and then move on in his rambles, and stay in another for some time.-- unattached even to a hut. Number 30, "happy to be alive", is because, possessing nothing, yet life is able to be continued on what he is able to get, perhaps not even day to day. He is happy, though, and hearing that someone is collecting poems and includes his, or asks him to help select some to make a book, is a nice thing indeed.

"... The late Teacher said, :It was fine to regard the ku in front as the realm of Saigyoo and Nooin'. However, to straightway add Saigyoo to it is not good. One should just give a suggestion of the semblance of him," and he corrected the ku (to the above) and said, "now it brings a remembrance of Saigyoo and Nooin'." Furthermore, (omokage) is not limited to particular people.."

The words uturi 移り, hibiki 韻響 and nioi 句氣, together with kyorai けい, are terms used in Basyoo's haikai to distinguish the flavours of the ways of adding ku. Uturi means to change, change colour, transfer feelings. Kyorai made a ku to this hokku

赤人の名はつからてや はつ霞

Akahito-no / na-wa tukare-tari / hatu-gasumi

Akahito's / name ~~it has come to have~~ / first mist.

= Humikuni
支那

鳥もさえずる合意なれば

Tori-mo saeduru / gatten' naru-besi

The birds, too, twitter-- / they must really understand

--Kyorai

Of which Basyoo said, "The uturi, the nioi, in truth this is a ku
worth the thirty blows you received in the year!", so high was his
praise. Kyorai said, "If I think about this, both hibiki and uturi
are like the pattern of the ku, and can only be known in time, like
cold and warm, by oneself. If the hokku had said

Akahito-no/na-mo omosiro ya / hatu-gasumi

Akahito's/name, too, interesting ya / First mist

I should have made the ku

Tori-mo saeduru / kesiki nari keri

Even the birds twitter, / such a scene it is keri

but because the hokku said "~~has come to have~~", I made it "
must really understand", -- this point of mutually changing and going
is where the taste can be seen." Thus, uturi, seems to refer not so
much to an active element (as hibiki can), nor calm and quiet (as
nioi can), but to something in between the two.

Yamabe-no Akahito's name means Mountain-side's Red Person. He was a great poet of the Man'yoosyu collection (died c. 736), and one of the 36 poet sages (kasen'). Basyoo praised this hokku, saying it had many meanings. Akahito's name is a droll one, no doubt chosen after the best Chinese poets who did works of genius when drunk, probably with red faces, and he wrote many poems on first mist. One of the meanings of this ku is that when we see or hear "first mist", we associate it with the Red Person by the Mountainside, Akahito, as well as the first flowering tree, the red plum. Akahito was certainly there writing poems in the mist. When the plum tree is thought of, we think of the uguisu (bush warbler), which comes to sing on it every year. Hence, the waki begins with birds. The word tukare, if read tugare¹ can mean "patched together". Then, between patches of mist, a bird or two twitters. If tugare is taken as "continue", then birds the birds are continuing as a rebirth of Akahito, twittering out poetry. The waki fills in what the hokku chose to leave to the imagination, and this waki again, so well written, opens out many other possibilities.

1 Often, voicing diacritics were not placed in old texts. Some modern reprints give this ka as ga. Taking it.. both ways is always better than limiting the reading.

Another example of uturi is given in San'zoosi (Akazooosi)

のり出で 肢々餘る 春の馬
Nori-idete / kaina-ni amaru / haru-no koma

Riding it out, / too much for the arm, / Spring colt

--Kyorai

摩耶が高根に雲のかかれ
Maya-ga taka-ne-ni / kumo-no kakareru

On Maya Mt.'s high peak / a cloud hangs over

--Yasui¹ 野水

of which Tohoo says: ". In excess of feeling of the Spring colt's friskiness, transferring to Maya's high peak and on top of that puts a cloud or clouds over that highness, as though in answer to the previous ku."

"Hibiki (echoes, vibrations) is like when you strike something and there is a vibration. For example,

くれ縁に 銀土器を うちくたさき
Kure-en'-ni / gin'-kawarake-wo / uti-kudaki

On the veranda / a silver-coated ^{wine cup} / broken up

身細き太刀の 反るかた正見
mi hosoki tati-no / soru kata-wo mi-yo

the slender sword / see where it curves

(The Teacher) gave these ku, ^{speaking} with his right hand ^{striking} a wine cup,
with the left, ^{as though} turning back a sword.

Each ku has a different bent so that it is difficult to say everything about each. Was this story told by the Teacher or Kikaku, I've forgotten."
2

1 From the Autumn kasen' of Sarumino, ku number 7 and 8. Maya is a mountain behind Koobe city, named after Sakyamuni's mother.

2 Kyorai-syoo

Hibiki, however, is not limited to sound and movement. The example given in Akazoosi is:

青天に 有明月の 朝 はらけ
Seiten-ni / ariake-duki-no / asaborake

In the blue sky / a morning moon, / daybreak

--Kyorai

湖水の 秋の 比良のはつ霜
kosui-no aki-no / Hira-no hatu-simo
the lake's Autumn, / Hira's first frost

--Basyoo ²

Tohoo said: "Making rise the heart at the hibiki of the first five syllables of the ku in front, (Basyoo) added 'the lake's Autumn, Hira's first frost' so purely and amazingly, bringing forth an immense landscape."

In this pair of ku we can see earth's response or echoes to heaven's daybreak; in the previous pair it was somewhat a continuation of the wine cup having been broken up, the sword taken back after the strike.

1 Hira Mt. is on the shore of Lake Biwa, east of Kyootoo, and is one of the eight views (beautiful landscapes) of Oomi province, famous for its scene of evening snow.

2 From the Winter kasen' of Sarumino, ku numbers 29 and 30.

As for nioi, Akazoosi gives:

飼の聲の 棚と先

Itati-no koe-no / tana-moto-no saki

A weasel's voice / under the shelf

--Haitoo 西己刀

箒木は まかぬに 生て 茂る也

Hookigi-wa / maka-nu-ni hae-te / sigeru nari

The broom tree-/ without planting, it grows / and flourishes

--Basyoo ¹

Tohoo said: "Obtaining from the sound the nioi (scent) of forlornness which is outside of the words of the ku in front, (Basyoo) adds and reveals a run-down dwelling with a broom tree growing wild."

Not the outer aspect of words or objects of the ku before, but the natural fragrance of what emerges from the inner heart of it is what is written to, in nioi-uke, the perfumed writing. The feel or bent of the ku must be grasped outside of or as a result of the words. Thus, it is the combination of the words in their particular order, which creates that bent, that is important, insofar as it directly relates to the heart of the meaning, rather than the words themselves. Uturi, hibiki and nioi are in this way very close to the heart of things, and must be felt more readily than talked about.

But let us return to the word omokage, which Kyorai said is a way of adding ku. This word, the form of something, the remembrance of something, is closely related to yuugen, the dimly dark, or the difficult

1 Ku from a kasen¹ of 1694 in a collection called Kyoo-no mukashi (久の昔).

to measure because of the deepness of depth. Yuugen' was used by the Taoists with reference to the Tao and its mysterious realm, and the Buddhists in regard to the depth and distance of the Buddha dharma. In Japan, from the Heian' times it was already used for music, dancing, poetry and the arts (because these were all based on Buddhist thought) for beauty and as a superlative/ excellence. In the Kamakura period, yuugen' became especially used in the Noo drama and ren'ga. The founder of the Noo Zeami described yuugen' as a beautiful and soft form, a beauty which has no limit to its depth. Omokage is the haikai form of yuugen', a term which represents the transferral to words of Noo dancing's yuugen'. Hence things are not said directly, but suggestively. The listener or reader must search into the ^{depths} ~~depths~~ to discover the real meanings. What must happen is that on both ends (the writer and the receiver) must always be in the state of seeing the actuality, or knowing the root. Because of this, Basyoo's haikai ren'ga was known for its unique way of writing ^{to} and with the heart (kokoro-duke).

If we look again at the examples of ku given for nioi, hibiki and uturi, we see that a weasel squeaking under a shelf followed by a wild-growing broom tree have a common setting of a house left to nature (a common fragrance); day break with a morning moon and Hira's first frost have a common setting and a common subject (an echo or a slightly different aspect of dawn); and first mist with remembrance of an old poet and birds twittering in understanding are the same thing transferred to a different realm. In all cases the connections are there and not there, neither attached nor separated. This is the wondrous way of adding ku invented by Basyoo, and this principle applies likewise to the other two methods, omoinasi and keiki.

The second type of adding-ku methods, omoinasi, is done by surmising the circumstances of the previous ku and taking a step away from it. The example given in San'zoosi is:

能登の七尾の 各は 住うき

Noto-no Nanawo-no / huyu-wa sumi-uki

At Noto's Nanawo¹ / Winters are grievous to live through

--Bon'tyoo 風悲

魚の骨 しづぶるまで の 老 見て

Uo-no hone / siwaburu-made-no / oi-wo mi-te

Fish bones / licked, to that extent / old age is seen

--Basyoo ²

Imagining what daily life must have been like in that cold region, as in the case of a Buddhist monk who chose to sit in a cave, Basyoo's ku takes a playful turn from such forlornness. But see how carefully the fish ku avoids attaching or connecting in a physical or material way.

The third category of adding ku, keiki, is by expanding on the scenery, the landscape. In Akazoosi it says: "There is the ku

春風や 麦の中行く 水の音

Haru kaze ya / mugi-no naka yuku / midu-no oto

Spring wind ya / in the middle of wheat goes / water's sound

--Mokudoo 不導

This is a ku of keiki (the scenery as it is). (The teacher said) 'The scenery is a very important thing. In ren'ga they called it keikyoku 景曲 and all the masters of old were deeply in awe of it; in a lifetime they didn't succeed in making more than one or two good ku of this kind.'

1 The Noto peninsula in Isikawa prefecture, which juts out into the Japan Sea. A reference to the monk Ken'butu Syoonin' who retreated from the world to live in a cave at Nanawo. The Japan sea coast is well known for piercingly cold winds in the Winter

2 Numbers 10 and 11 from The Summer Karesi of Sanumine

Because beginners are good at imitating,^{W&H} prohibited them from trying this type of ku. In haikai this prohibition is not as strong as in ren'ga. In general, because ku on scenery easily fall into repeating the old (poems), they were strongly warned against. This "Spring wind ya" ku (Basyoo) said was an excellent one on scenery, so that he made a waki to it and sent it (to Mokudoo):

かけろよ、勇む 花の糸口
kageroo isamu / hana-no ito-guti

heat ripples become strong, / the beginning of flowers "

1 literally, "thick mouth"

Sarumino's Spring kasen' : UME-WAKA-NA-NO MAKI

On parting with Otukuni as he went East:

梅若菜 まりこの宿の とろろ汁

1. Ume waka-na / Mariko-no syuku-no / tororo-ziru

Plum flowers, young herbs; / Mariko station's¹/yam soup.

--Basyoo

In Akazoosi it says "of this ku the Teacher said, 'it is not a ku into which skill has been put, but one that came out spontaneously and was afterwards recognized to be fine. Though one would again like to make a ku like this, it is difficult to do. It was made for a person who was going to Edo. In opposition to the interest of plum flowers and young herbs, saying--" and at Mariko station...one form (body 體) is made. ""

かさあたらしき 春の曙

2. Kasa atarasiki / haru-no akebono

the wicker hat new, / Spring ^{A day's} dawn

--Otukuni 乙少

雲雀なく 小田に土持つ 比奈れば

3. Hibari naku / oda-ni tuti motu / koro nare-ya

To skylarks-singing / little ricefields, soil being carried / time (of year) it is²

--Ziseki 珍石

しどき"示冕ふて 下されにけり

4. Sitogi iwau-te / kudasare-ni keri

Pure rice cakes offered / festival celebrated (for us)³

--Sonan' 素男

1 One of the 53 stations of the old Tookaidoo, the highway between Kyootoo and Edo. It is in Sidoaka prefecture below Mt. Huzi, in those days famous for tororo-ziru, a delicious soup made of ^{Agated} raw mountain yam. Basyoo in this ku imagines the pleasures of an early Spring journey. Otukuni was the younger brother of a famous woman haizin, Tigetu.

(notes continued)

2 Probably to build the ditch ridges in readiness for water to be irrigated to the fields, or to replenish the fields as with passing years the soil tends to decrease.

Ku number two, written by the one starting out on a journey, receives the hokku with a bow of gratitude and gladness.

Ku number three, like one and two, is of Spring. It might be the sight the greets the traveler as he goes eastwards, the farmers busy with their toil and skylards twittering out the long day.

3 The humble form of the verb (gave down) suggests the viewpoint of a tenant farmer. To pray for the success of the work and to encourage the labourers, it was common practise to make rice cakes to offer to the Gods and for everyone to partake of.

片隅に 虫歯かかえて 暮の月

5. Kata-sumi-ni / musi-ba kakae-te / kure-no tuki

In one corner / a toothache supported, / dusk moon¹

--Otū

ニ階の客は たれたら秋

6. Ni-kai-no kyaku-wa / tatare-taru aki

The second-storey guest / ~~having~~^{has gone} left, Autumn²

--Ba

Here the page is completed, and we proceed to the first of the inner pages with a series of 12 ku.

放ぐる うづらの跡は 見えせず

7. Hanati-yaru / udura-no ato-wa / mie-mo se-zu

The set-free / quail, its traces / could not be seen

--So

稻の葉 延の 力をきかせ

8. Ine-no ha-nobi-no / tikara naki kaze

Riceplants' leaf-lengthening, / a strength-less wind

--Zi

ほしの 初に こゆる 鈴鹿山

9. Hossin'-no / hazime-ni koyuru / Suzuka-yama

To ~~make~~³ make rise the citta / ~~at first~~^{beginning} to cross / Suzuka Mountain³

--

1 The moon ku of the first page; taking the part of one who might have had some of the rice cake in the previous ku.

2 The way the season is placed here (aside from continuing the Autumn of the previous ku) is a special way of haikai. All that comes before aki modifies it. The effect, as it is here, is usually to open out to a strong feeling of forlornness.

3 This is an omokage ku-- it could be of Saigyo or Kamo Tyoomei. To make rise the citta is to return to the root and see one's Buddha nature. Suzuka Mt. is a high range on the border of Mie and Siga prefectures

10. 内藏頭かと呼ぶ聲はたらけ

Kura-no kami-ka-to / yobu koe-wa tare

"The Imperial Scribe, is it? " / Whose voice calls? ¹

--Otu

卯の刻の箕手に並ぶ小西方

11. U-no koku-no / minote-ni narabu / Konisi-gata

Hour of the Rabbit; / in winnow shape line up / Konisi's troops

--Zi

すみきる松のしづかなりけり

12. Sumi-kiru matu-no / siduka nari keri

~~The pine trees very clear~~
~~Very clear, the pine trees, / perfectly quiet it is~~ ³

--So

萩の札 すきの札によみなして

13. Hagi-no huda / susuki-no huda-ni / yomi-nasi-te

for the
Bush-clover poem papers, / pampas poem papers, / composing

--Otu

雀かたよる百鳥の一聲

14. Suzume kata-yoru / mozu-no hito-koe

The sparrows to one side, / a shrike's one call

--Tigetu 智月

(Notes)

- 1 "Imperial scribe" is used here as a possible office held before one left the world to become a monk, such as in Saigyoo's case. A friend, recognizing the one in the previous ku crossing Suzuka Mt., calls out.
- 2 Around 6 p.m. Winnow shape is a semi-circle. Konisi was a general of Hideyosi, who was defeated in the great battle of Seki-ga-hara. The scenery is changed from that of a monk beginning severe practises and to a battle which is lost.
- 3 A ku on keiki (scenery or landscape). A change is made from that of a battlefield to one of serenity.
- 4 Strips of paper on which poems (or haiku) are written, ^{will} ~~are~~ tied on to branches of bush clover or pampas. *Our place famous for These Autumn grasses, to this day haizin do the same.*
- 5 Another ku which extends the scenery.

15. 懐に 手をあたたむる 秋の月

Hutokoro-ni / te-wo atatamuru / aki-no tuki

(of the garment)

In the breast / the hand is warmed, / Autumn moon

--Bon'tyoo

汐さたまらぬ 外の海づら

16. Sio sadamara-nu / soto-no umi-dura

unsettled

The tide doesn't settle, / the outer sea's surface

--Otukuni

17. 金遣の柄に 立すかりたる 花のくれ

Yari-no e-ni / tati-sugari-taru / hana-no kure

On a halberd's handle / he stands and leans, / cherry flowers' dusk

--Kyorai

18. 夜まきちらす からしなの 足跡

Hai maki-tirasu / karasina-no ato

Ashes sprinkled over ~~the~~ mustard greens' traces¹

--Bon'tyoo

after the mustard greens were harvested.
 1 End of the first inner page. No. 19 begins the second inner page.

19. 春の日に 仕舞て かへる 経机

Haru-no hi-ni / simoo -te kaeru / kyoo-dukue

On a Spring day / put everything away and return, / sutra desks

--Masahide 正秀

20. 店屋物 くふ 供の手 かわ(ま)り

Ten'ya-mono kuu / tomo-no te-gawari

at the shop ~~they~~ have their meals, / the workers, in shifts

--Kyorai

21. 汗ぬぐひ 端のいしの紺の糸

Ase-nugui / hasi-no sirusi-no / kon'-no ito

Sweat-wiper , / the rim's marker's / dark blue thread

--Han'zan' 半殘

22. わかれせはしき 異住の下

Wakare sewasiki / niwatori-no sita

The partingsbustle / under the rooster

--Tohoo 工芳

1 The third Spring ku, it hints at the end this subject.--the end of sutra reading or copying as for example, for Nirvana Day.

2 The tradition being that the employer provides meals for those who work for him; ten'ya-mono could also mean things which the shop sells.

3 The sweat-wiper is a cotton hand-towel that people in their labours often tie around their foreheads or drape round their necks. This ku extends the previous, filling out some detail from the circumstance suggested there.

4 This ku, according to commentators, is a *hai* form of a chapter in the Ise Monogatari, and refers to lovers' parting in the morning.

23. 大膽に おもいくつれぬ恋をして

Daitan'-ni / omoi-kudure-nu / koi-wo si-te

With great boldness / so that enthusiasm doesn't wane, /
love is made

--Han' 半残'

24. 身にぬれ紙の 取所なき

Mi-wa nure-gami-no / tori-dokoro naki

The person like wet paper, ^{ノミ} ^{ノミ} no attractive points

--Tohoo 土芳

25. 小刀の 蛤刃なる 細工ば

Ko-gatana-no / hamaguriba-naru / saiku-bako

Of a small knife / with clam-shell blade,² / the handicraft box

--Han'zan'

26. 棚に火ともす 大年の夜

Tana-ni hi tomosu / oo-tosi-no yoru

On the shelf lamps lit, / last night of the year

--En'huu 園風

27. ここもとは おもふ便も 須磨の浦

Koko-moto-wa / omou tayori-mo / Suma-no ura

Here, at this place, / the letter you think of /
Suma bay³

--En'sui 猿風

1 This ku presumes the love of the previous ku, number 22, from the bustling of their parting, is one which need not be secret.

2 Clam-shell blade means a blade which, like the two shells of a clam, make a dull edge. The first two lines form an expression that means dull. Here, a dull craftsman's work of a little box, an extension of the previous ku's no attractive characteristic.

3 The first line is a quote from the Suma chapter of Gen'zi Monogatari, describing how the waves seem to come right up to "this place, here",

(note continued)

the dwelling of { his self-banishment. Because it was distant from the capital, the letters he waited for were long in coming.

28. ふれ打合せ 着たる がたぎぬ

Mune uti-awase / ki-taru kataginu

at the breast, pull together / the shoulder garment worn

--Han'zan'

29. 此夏も かなめをくくる 破扇

Kono natu-mo / kaname-wo kukuru / yare-oogi

This Summer too, / the pivot tied up, / broken fan

--En'huu

30. 醤油 ねさせ しばし月見る

Syooyu nesase-te / sibasi tuki miru

Soy sauce put to sleep¹, / for a while look at the moon

--En'sui

31. 咳聲の隣は ちかす縁つたる

Siwabuki-no / tonari-wa tikaki / en'-dutai

^A The coughing voice; / next door is close, / along the veranda

--Tohoo

32. 添へば そふほど こくめんな顔

Soe-ba sou-hodo / kokumen'-na kao

The more one sees him, / the more gentle his face

--En'huu

33. 形なし 納會て 習ひたる 會津盆

Katati naki / e-wo narai-taru / Aidu-bon'

formless / painting learned, / Aidu tray

--Ran'ran' 山蘭

2 An expression for leaving the soy stored away to ferment. ^{The end of the second inner page.}

3 A style of lacquer tray made in Hukusima prefecture from around 1573; formless because the design is a confusion of lines and colors.

1 A garment worn by low people in ancient days with long sleeves but short in length, covering only the shoulders and back.

うす雪 かかる 竹の割下駄

34. Usu-yuki kakaru / take-no wari-geta

Light snow falls on / the split-bamboo clogs

--Humikuni

史邦

35. 花に又 ことしのつれて 定らす

Hana-ni mata / kotosi-no ture-mo / sadamara-zu

Sadamune, ^{to decide, settle}
sadamaru: to be decided

For the flowers again / this year's companion / not yet decided

--Yasui

野水

36. 知佳の 着物を 染み春かせ

Hina-no tamoto-wo / somuru haru-kaze

The doll's sleeve / it dyes, the Spring wind.

--Ukoo

羽紅

The kasen' is a great revelation of the culmination of Basyoo's studies in both Japanese and Chinese poetry, ren'ga/and the Tao. It is perhaps the most difficult form of verse existent and needs many volumes of study in itself. We shall here only draw to the reader's attention some vital and poignant similarities which are striking, no doubt because the kasen' is merely a transference to the worldly/plate of the esoteric facts.

Lao Tzu, in the Tao Teh King, Chapter 42¹ wrote:

"The Tao gave birth to one,
One gave birth to two,
Two gave birth to three,
Three gave birth to the 10,000 things.

The 10,000 things carry the yin (on their backs) and hold the yang (in their arms). They spout forth the energy  , and through that, make harmony."

Lin'sh'i², in his annotation of Chuang Tzu², says:

"One root, two traces (footprints)
Three is neither root nor trace,
Four is not no-root-footprints.
In this way, advance and inquire;
Turning and turning, see the free
changes come forth,

and this is the bone of the Road (Tao)."

1 Lao Tzu, c. 604 B.C., 50 years before Confucius.

2 Linsh'i, poet of the Sung period, 960-1126.

The forms and functions of the first four *ku* of the *kasen'* are not only just as these words of Lao Tzu and Linshih'i have outlined, but they are also in correspondence with the first four *tattvas* (given in the appendix). If we study the first four *ku* of the *kasen'* just translated, we will see how precisely the words are chosen, and how the thought behind the *ku* have these bare facts of how a universe begins to be manifested as their bones, under the skin of the seasonal world. Followers of Basyoo ^{into} the 18th century have understood these facts in saying¹:

"The *hokku*'s form is that of the Great Beginning; with *kirezi* it divides into *yin* and *yang*... The *waki*, through its rank is less than the *hokku*, as it makes one *haikai* poem with (the *hokku*), thus must be known by what the *hokku* says. It supplements and completes the life (or feeling) which the *hokku* left unsaid (but which flows out of it)... The third *ku* is where the 10,000 things begin to be born, so that Lest it be too similar to a *hokku*, the ending it must have the mind of turning and making rise again... The fourth must be light *ku* ties what came before and gives birth to what comes after..."

From the fifth *ku* on to the 35th are *hira-ku* (ordinary *ku*), except for the ones which pertain to flowers (cherry flowers) and the moon, and the last (36th) *ku*, known as *age-ku* (the finishing *ku*). In general, the changes he made from the 50 or 100-*ku* *ren'ga* were: to abbreviate the poetical *ren'ga* to the absolutely fundamental and real; words attain to power. Moon and flowers, the essence of huuga², are reduced from occurring seven times and four (respectively) in the longer *ren'ga*, to three times and twice in *kasen'*.

1 *Haikai ZoothooTeiyooroku*

2 See chapter on *huuga*.

Soogi's hokku

While (there is) snow, / the mountain skirt is misted, /
dusk kana

does not have as sharp and jolting a break as Basyoo's in this
kasen' does,

Plum flowers, young herbs; / Mariko station's / yam soup.

Soogi's is closer to poetry, Basyoo's is a hokku. While the waki
or second ku are completely similar in function, the third ku
again shows the difference between ren'ga and kasen':

In the river breeze / a clump of willow trees, / Spring can be seen--
In Soogi's ren'ga, and

To skylarks-singing / little ricefields, soil being carried /
time (of year) it is

of Basyoo's kasen'. The latter makes a firmer turn away from the
preceding hokku and waki, while the clump of willows of the ren'ga
in subject carries on the Spring scenery of its hokku and waki.

The subject in the skylarks-singing fields becomes more particularized,
with a hint of man's activities, which become clearer in the fourth
ku, with rice cakes and a festival. The fourth ku of Soogi's remains
still mainly a part of Spring's landscape.

Becoming more compact, the kasen', rather than taking on simplicity,
have seems to grow rougher or sharper. The "connection", as
spoken of in haikun', are more like "non-connections"-- It is suggested
that the successive ku are independent and connected in
a way which takes the middle point between at least two ku which
preceded., and the kasen' is meant to show the dharma-loka phenomenology

explained in the Avatamsaka Sutra.¹

1 華嚴經 ¹²ⁿ Kegon'-kyō, basis of the Avatamsaka School of Buddhism. Aśvaghosa was the first patriarch, Nāgārjuna the second, Tu Fā-shun the third. While Madhyamika (Middle Way) is considered the starting point of Mahayana Buddhism, the Avatamsaka School was considered the final and highest of all, because of its consideration of how noumenon and phenomenon are in complete and absolute harmony with each other. The universe is the manifestation of the One Mind, the "One Mind in which is included the whole of the universe" -- ekacittāntar-gata-dharma-loka (Yamakami, Systems of Buddhistic Thought, p. 290.). The One Mind (Dharma-kaya) is infinite and its reflection is the objective world. While all objects in the world are distinct (a recognition of which helps us to perform our duties in a community), there is one and the same thing which comprises all things, because their source is the One Mind. Hence there is the fact that all phenomena are correlative and do not exist independent of one another. Their oneness of nature is as:

"The Nature of the One is common to that of all things,
 In one dharma are included all the dharmas without exception.
 The one moon is reflected universally on all waters,
 All the water-moons are included in the one moon.
 The Dharma-kāya of Tathāgatas is enveloped in our nature,
 Our nature is identical with that of Tathāgata." (Ibid, p. 294.
 This principle is what the *kasen'* is illustrating, and why the seasonal words in the final analysis are the same, equal (平等貞 the universal, equal, highest wisdom).

With his full grasp of all these great systems of thought and poetry, made possible by his perseverance and hard practise, Basyoo's haikai is to this day, some three hundred years later, a uniquely lofty though difficult practise. In Instructions left among the last things he said was: "Those who wish to learn the huuryuu (wind's flow, elegance) of my school should intensely study Sarumino, Hisago, Arano, Sumidawara, and so on..."¹ These are the collections of haikai ren'ga and hokku which were after his death made the Sitibu-syu or Seven Parts Collection, the heart of Basyoo's haikai.

Sikoo, one of his scholarly disciples, described Basyoo's haikai as follows:² "Haikai harmonizes the mingling between the five relationships³ and plays the role of talking and laughing when indirectly admonishing. As Basyoo said, 'Haven't you heard? Even in the principles given in the books of the sages, the Road means to think solemnly throughout each day and night, and the Dharma is to live with easy thoughts during the years and months⁴.'"

1 Basyoo Yuigosyu

2 Kokinsyoo , 1730, Notes of the Old and New.

3 The five major relationships between people: emperor and ministers, father and son, elder and younger brothers, husband and wife, and friends.

4 One can live with easy thoughts if one has not done any wrongs.

That statement of Basyoo's means, of course, that his haikai is no different from the Road of the sages. It is his self-less and modest way of speaking, which was seen in his way of life and thought as well. Neither he, nor those who could understand

his haikai, ever thought that it was poetry, but a Road. If we are so limited as to think haikai is

"One should call the Okina's¹ haikai the Great Road's Flower. As for the Buddha Road, it has become what these three things (Japanese poetry, Chinese poetry and haikai) use as lumber material... poetry, we will miss The best of it.

The Great Road and the Road of Zen are the same, and again, there is a difference.. the Great Road is the origin (base), Zen is an end of a branch."²

What is the Great Road? It is that which leads to the attainment of enlightenment in the Buddhist concept of a Bodhisattva-Mahasattva, an assistant of the Buddha, who uses skillful means (upaya) to devise ways for everyone to perfect themselves. Zen's road is a branch, because it will work only for people with certain characteristics, and for those with others, it can even be harmful. Thus, it has been said, "When Basyoo saw they were the same Roads, he discarded the Zen road."³

1 Okina 翁 "Old Man", is a respectful term for one who has achieved the rank of sage in the understanding of things.

2 Basyoo Habune 芭蕉草葉集 Banana Leaf Boat, 1817, edited by Issa, Hooro, Kooryoo.

3 Ibid.

In the haikai collection Sarumino

the flower of his haikai-- sabi, hosomi and yuugen' were achieved. Yuugen' was discussed before as the dimly dark (because of the depth of meaning). Sabi and hosomi, very much discussed in the Basyoo School, seem to be parts of yuugen'. They are like the sumi-e (Chinese ink painting) of a few strokes, which came to be known as haiga (hai painting). The few lines or strokes ^{make} a form which is inseparable from the bones and heart, and both hai and yuugen' are blended so that neither can be pointed to without the other.

Kyorai said:¹ "Sabi is the colour of the ku, not a calm and forlorn ku. It is like an old man who works in a battlefield, dressed in armour and helmet. Whether at a banquet dressed in brocade, he still has an old man's form. Sabi can be in a quiet (calm) ku as well as a gay ku."

Sabi is written 寂, and means unmoving, calm, quiet,/at ease, lonely, forlorn,

In Buddhism this character is used to represent the genuine principle of "originally there is a permanent (unchanging) resting place" 本有

常住 (常). It is born from ^{The heart of} being calm and quiet, glad at the

1 Kyorai-syoo, Chapter on Practise.

insert next pages 25a, b

It is the state beyond loneliness and joyfulness, which those who have not reached can hardly talk about. It is the real joyfulness, (which to worldly people may look "lonely") because one knows then that one is beyond all dualism, and will not again be sunken in the world of suffering (sansara). Look at the beginning of Sarumino with its hokku on icy rain:

初 1^月 猿も小蓑をけり

Hatu-sigure / saru-mo ko-mino-wo / hosige nari

First icy shower; / the monkey, too, a little straw coat / seems to be wanting.

--Basyoo

五九聞けと時雨来る夜の鐘の声

Are kike-to / sigure kuru yo-no / kane-no koe

"Listen to that!" / an icy shower comes, night's / temple-bell voice.

--Kikaku

时雨きや並び 小舟たる魚舟

Sigure ki ya / narabi-kane-taru / isasa-bune

An icy shower has come ya / hard for them to keep in line, / sardine boats.

-kaneru: difficult to do
not quite able to do

--Sen'na

子那

幾人か 時雨かけぬく勢田の橋

Iku-nin-ka / sigure kake-nuku / Seta-no hasi

How many people / run through the icy rain, / Seta Bridge.

--Dyoosoo

丈草

金持の猶振りたつる 1^月哉

Yari-moti-no / nao huri-taturu / sigure kana

The halberd ~~barer~~ / still brandishes it, / icy rain kana

--Masahide

正秀

It is clear that none of the writers of these ku are concerned with their own loneliness, but are ^{on the contrary} fascinated with what happens in icy rain, . . . in itself a very sabi manifestation of the heavens, occurring in the dark (yin) part of the year. There is thus, much motion in these ku in opposition to the icy sound of sigure.

feeling of being secluded in a mountain forest;" "From ancient days, people whose feelings were in huuga, put panniers on their backs, pained their feet on straw sandals, were careful of the frost and dew on their broken wicker hats, blamed their own hearts and rejoiced in knowing the actuality of things."¹

Sabi, according to Okazaki², has the taste of dew. One can taste it after the reasoning mind ceases to struggle against nature, and accords with heaven and earth.

Hosomi 細田³, according to Kyorai³ "does not mean a ku which is vague or without reliance.. hosomi is in the ^{heart} of the ku". This word means literally "thinness", as the thinness of thread. Takagi⁴ defines it as a quality which comes from a "heart which has such fine and delicate love that however small or insignificant a thing, it ^{it} never treats/ with negligence, but grasps from within it its own beauty. Thus, hosomi and satori are the serene and active aspects of the one same heart which has love for all things". The ku given as an example of hosomi in Kyorai-syoo is

鳥共々 寢入⁷居³か ⁵ : "a ⁶
Tori-domo-mo / ne-it-te iru-ka / Yogo-no umi

The bird friends, too, /have they gone to sleep? / Yogo

Lake

--Rotuu

路通

This ku is in the Winter hokku section of Sarumino; the birds are water birds, or float-asleep birds. The heart which sympathizes with these birds who sleep on the Winter ocean is no different from that which opened Sarumino, thinking of the monkey looking as though he would want a straw raincoat. From that deep feeling for these living

Dai-

1 Omiya citing quotations from Basyoo in Haikai/Ziten', 1976.

2 Basyoo-no Geizitu (The Art of Basyoo), 1959.

3 Kyorai-syoo, Kozitu Chapter (The Old Truths)

4 Haikai Daiziten', p. 706.

5 Yogo lake is a small lake about 2½ kilometers north of Lake Biwa, the largest lake in Japan.

creatures, the respective *ku* open out to the *hai* of a straw raincoat for a monkey and the "have they gone to sleep?"-- which balances the discomfort a human being might feel in that situation with the comfort the water fowl must feel. One would tend to agree with Omiya, then, when he suggests the connection between hosomi and hosoki/sudi.¹ In a letter to Kyoroku dated 1693, Basyoo wrote:

"My *huuga* (refinement)² is like a Summer hearth, a Winter fan. It is not what the masses seek or find use for. Only in the words (poems) of Syakua and Saigyo³, (one finds) much that moves the heart even in the light and careless words of the moment casually thrown out. Isn't that why Emperor Gotoba too said, 'They⁴ had genuineness in their poetry and what's more, a tinge of sadness *悲しき*.' With his august words as strength, we must not stray from that one thin line *細い一筋* (hosoki hito-sudi). Furthermore, 'Don't seek for traces of ancient days' people, seek for what ancient days' people sought (and found),' we see in the writings of Kooboo Daisi. *Huuga* is the same as this...."

1 *Haikai Dai-Ziten*, p. 706

2 *Huuga* is a synonym for *haikai*; see Chapter for further explanation.

3 Syakua is the Buddhist name of Huziware *須佐の原* (Syunzei, father of Teika, died 1204; Saigyo was the great monk poet, 1118-1190. Both perfected the *yuugen* form in poetry.

4 The two poets Syun'zei and Saigyo.

This one paragraph says much in all directions, but let us here note

1) Basyoo's familiarity and agreement with the writings of Kooboo Daisi, and 2) that the "one thin line" points to the genuineness (makoto) of the heart. It is a thin line, perhaps because so much else manifests around it, that its eternal existence lies hidden. To say of a ku that it well reveals hosomi, is to say that it well reveals that eternal and genuine factor of the human heart, and that this hosomi which lies in the heart of the ku, is inseparable from the nature of the hokku. If all the hokku in this book were to be reread with this in mind, the real reason for the fascination of haiku would be realized.

There is one more term that with sabi and hosomi, make up the basic principles of the Basyoo School of haikai, and that is siori. It is written (死) or (死) (死), and is yet another concept closely related to some properties of yuugen¹. Kyorai said of this term that "It is difficult to analyze it by means of words, but if one insists on describing it, it exists in the yozoyo 餘情²-- i.e., the feeling which comes out of the ku as a result of the echoes of it. Kyoroku said²: "Siori is a natural thing. You cannot seek and make it."

Basyoo said of the following ku that "it has siori":

十団子も 小糸分に なりぬ 秋の風
Toodan'go-mo / ko-tubu-ni nari-nu / aki-no kaze

The "ten-dumplings"² too / into little crumbs have turned, /
The Autumn wind.

--Kyoroku

1 Haikai Mon'doo, / 青根小糸也 also known as Aone-ga Mine

青根小糸也 ed. by Kyoroku and Kyorai, 1785. It consists of questions and answers shared by these two great disciples of Basyoo during the years 1697-8. Yozoyo is literally, excess of feeling.

2 what one feels after the words, not in them.
A famous product of Utu mountain, on the western border of Soduoka city. The oldest form received its name from the fact that ten dumplings were scooped out of the pot to make one serving. Later, ten small dumplings were strung together and sold.

Note 2 continued

This is the most famous *ku* of Kyoroku, perhaps as it was highly praised by Basyoo. Kyoroku said of it that he made around twenty versions of this *ku* and took two days thinking about it before this final version was settled on. Two other versions were:

ko-tubu narikeri / aki-no kaze (into little crumbs turned keri)

and ko-tubu-no huku ya / aki-no kaze (as little crumbs blow ya, or on little crumbs blows ya). Both these versions are more humorous and playful than sombre, as *nari-nu* is.

From the pathos of the dumplings turning to crumbs in the Autumn wind, this ku pierces through to the pathos of human life in its Autumn, and the way of all things. When Basyoo said, "Because haikai is after all one form of poetry (waka), one should make the ku so that it has slori"¹, he indicated this way of connecting the outer world with the inner heart, through a "thin line". The slori in this ku, or rather, outside of this ku, is the heart's realization of and resignation to the disintegration of all things and to the unreality of the disintegration of all things. Hence, the yozuoo is not sadness but luminosity.

It is clear from what these great masters said and wrote, that to seek for the most crucial thing/is the heart or mind's original and unobstructed state, and that once that is found, one knows sabi, hosomi and slori, and then it is not necessary to strain oneself to insert them into the ku. If one has not yet obtained them, one must look further into one's heart, and dispense with more stains on that genuineness.

To proceed to the third and last ^{place} of Basyoo's ^{writing}, we must examine some ku from the work Sumidawara, a collection of 1694, well known for its taste of karumi (lightness), and for illustrating Basyoo's words, "realize the heart in its lofty place and return to the common".⁴

1. A remark made to Bon'yo, related in Kyorai-syoo.

4 Akazoosi.

This statement of Basyoo's means simply to realize one's heart (mind) in union with the universal (satori) and when one returns to ordinary life, one can see the *hai* in everything, right there in the midst of the most common. Because all things are really seen to be equal, there is lightness; because there is no "individuality" (ego) there is lightness. *Karudi* is a word used for the form of the *ku*, the way of expression, and the way of adding *ku*. Examples of lightness: in Basyoo's *hokku*:

梅が香に のべ日が出了山路哉

Ume-ga ka-ni / not-to hi-no deru / yama-di kana

With plum flower perfume / composedly the sun comes out, / mountain road kana

寒菊や 粉糠のかかる臼の立筋

Kan'-giku ya / ko-nuka-no kakaru / usu-no hata

Cold (weather) chrysanthemums ya // ^{where}rice-bran crumbs lie, / at mortar edge.

春雨や 蜂の巣つたる屋根の漏

Haru-same ya / hati-no su tutau / yane-no mori

Spring rain ya / along the bee nest goes / the roof's leak.

It is almost as though nothing is being said, so light are they.

Yet they cannot be made by one who has not pierced through to the absolutely real, ^{that is, the difference between one who has it and one who pretends to have it} The most ordinary things are being talked about, the sun coming out, rice-bran crumbs, a roof leak -- things which are just there, but there in the middle of the air of the season. In their seemingly small places, however, they ^{seem to be} equal to the vastness of the sky.

They have a slow, deliberate power that works to recall in one's own storehouse of consciousness the memory of just what the *hokku* says,

Kasen Keisiki 歌仙形式

Diagram of a 36-ku ren'ga (Basyoo school)

Kaisi - two pieces of paper

Kaisi - 2nd sheet

farewell fold

Second back-side

Ending ku 5 4 3 2 1 12 11 10 9 8 7 6 5 4 3 2 1

Second front

Kaisi - 1st sheet

1st fold

First back-side

12 11 10 9 8 7 6 5 4 3 2 1

Front side

6th 5th 4th 3rd waki ~~ab~~ku

flowers'

farewell

Within these 12 ku there should
be one ku on moon

Within these 18 ku there should be one ku on
flowers.

flowers moon

moon

Within these 12 ku there should
be one ku on moon

Within these 6 ku there
should be one ku on moon.

Within these 18 ku there should be one ku on flowers,
but not from the fourth to the sixth ku.

because it contains the underlying source of everything. In the preface to *Betu-Zasiki* 座金集, another collection of the same year, Sisan' 三四 wrote, "When I inquired about *hai* discussions, the Old Man said, 'The form I have in mind now is like shallow looking at a/sandy river-- the form of the *ku*, the way of adding *ku*, both are light...'"

Basyoo by nature was fond of the light and the subtle-- but then such beauty seems to have been at the basis of all Japanese poetry and art. Even when, at first glance, fullness and colour could be seen, the character of the lines indicated the equality of things only attainable after enlightenment.

Sasa said, "While Sarumino has the elegant huuga of warriors and poets, Sumidawara plunges into the commonplace among the common-- farmers, house repairs, the smell of fertilizer ,.... those who saw, saw with Sarumino as the base, and went on to create Ten'mei's¹ high point. Those who didn't, fell into the really vulgar."²

The commonplace among the common is only to prove the grand truth Buddhist of the Limitless Principle and the fact that In any one thing is everything. This is of course the reason for Basyoo's stating that *haikai* is done "to correct ordinary conversation". Such a simple statement has infinite meaning when we make the effort to break through to his thought.

1 The period from 1781-83. The high point of this period in *haikai* is of course, Buson'.

2 "The really vulgar" continues to this moment, as in the nature of things. It only means, however, that there is also somewhere the truly genuine, even if only a thin line.

As for Basyoo's studies in Buddhism, it should be made clear that there has been a tendency to overemphasize his connections with Zen'-- perhaps because his Zen' teacher, Buttyoo, was so often mentioned in accounts. The fact is, that his first relationship with Buddhism was with the Mantrayana school, because it was the school of his young and his family (Matuo).¹ lord/ As the Japanese believed that the relationship between lord and retainer is one which continues over three re-births, that between husband and wife over two, and that between father and son for one, it was usual that when the lord passed away, the retainer shaved his head and became a monk, in order to best serve his dead lord. When his lord died, Basyoo was the one who carried the ashes to Mt. Kooya (the temple established by Kooboo Daisi), and had a tomb made.

All the ~~the~~ different schools of Buddhism in Japan are Mahayana (the Great Vehicle) and at the base they are in total agreement. The difference is for the sake of the people who can make use of the different approaches to the same goal. Like those who came before him, Basyoo not only studied the Tao, Confucianism, Chinese and Japanese poetry, but also Buddhism in its various schools. How else would it have been possible for him to create his haikai, perfected with all of these schools of thought brought to harmony and perfect balance? Basyoo's haikai is the Great Road of non-attachment to all things and ideas, and should never be only associated with Zen'. It is far more Mantrayanic than Zen, which is silence. It uses words in the same way as the Mantrayana School of Kooboo Daisi, and, as has been noted, "his first encounter with/Buddhism was in his youth; after Lao Tzu and Chuang Tzu, though he studied Zen', Sin'gon' remained in his thought throughout his life."²

1 His own family's temple was Gan'sei-zi, a branch of the Sin'gon' temple Ninna-zi in Kyootoo.

2 Satoo, N., Basyoo-to Bukkyoo
Oohusuya, Tokyo, 1970.

(Basyoo and Buddhism),

Of course, there is a subtle connection between Mantrayana,
the genuine
Taoism and/Zen¹ in their Tantric aspects, and Zen¹, after first
coming to Japan under the Ten'dai school of Hiezan¹, was through
the Ten'dai and Sin'gon² spread/in the Muromachi times. The reasons
for this are too complex to discuss here, but in general, the shift
of emphasis to different schools in Buddhism has always been related
to the complexion of the times, not that one school or another is
superior. Basyoo is buried at a Ten'dai temple, Gityuu-ji, near
Lake Biwa.

The one Japanese poet most admired by Basyoo, Saigyoo, was also
to
a Sin'gon¹ monk. Saigyoo is referred/in so many of Basyoo's writings,
often : by way of comparison of his own likeness to him. Be that
as it may, it is certainly true that Basyoo's way of life was that of
Saigyoo's-- the difference was that while Saigyoo wrote poetry, Basyoo
made haikai.

There is translated here some well-known episodes in Basyoo's
life³ through which the reader may imagine the working of his mind.

•
4
"How Basyoo Revealed the ~~AIM~~ of Huuga

It was towards the end of a pilgrimage in the years of Gen'roku.
When he rested his staff for a while at the Golden Castle (Nagoya Castle)
and had a night's gathering at Little Spring Pavilion, there was a feast

1 The secret aspects; see appendix for further explanation of this term.

2 except for the ~~Obaku~~ school. Satoo, Basyoo and Buddhism, p. 19.

3 From Haikai Sesetu ~~俳諧世説~~, ed. Ran'koo, 1785.

(Haikai world's Explanations)

4 The word is ~~kokozashi~~ 意, intention, will, heart

of rare delicacies of the mountain and sea lined up for him. When it was over and they were discussing it, the Old Man (Basyoo) said, 'There is no need to say how much your trouble over tonight's hospitality is appreciated. But I regret that it was as befits a daimyo and lacked the sabi of huuga. I am like a floating grass in the world-- sometimes napping and dreaming deep in grasses by field-sides, sometimes taking shelter from showers under thick trees, aside from such things I have no desires in this floating world. Needless to say, such rare things and tastes could never be what one who avoids the world would desire. If you wish to tie a relationship with me again, please do away with the troubles of meals. If I am hungry, I will beg something of you. Be careful of this matter, and just make huuga's sabi the important thing.'

"The next incident was below Asa-no kawa: . . . (river) when there was a gathering at a grass hut there. Everyone having been put to shame by the previous admonishment, had only tea prepared and nothing was brought out which required chopsticks. As night deepened, the Old Man said, 'As our meeting has reached its high point, you must all be with empty stomachs. If there's some cold rice, bring it out as it is, in the pot. At that, the lord of the hut said, 'Yes, of course, that's a simple thing to do', and himself came carrying the pot, looking rather bewildered and smiled and embarrassed. The Old Man said, 'That there is an end to all artificial proprieties is huuga's old rule. There is nothing to be embarrassed about. Come, everyone, let's all have some¹,' and he helped himself to a bowl or two of rice with tea poured over. 'Huuga should be like this,' he said. 'In all situations, to waste time on the arrogance of drinking wine and eating, forgetting haikai's taste, is to be a connoisseur of pleasure

¹ The verb is medoi suru, to come round in a circle in relaxed and friendly manner.

quarters and theatres. Such a person should be called "very low" at a gathering of huuga,' he said.

"The people of the Golden Castle were moved by these words, and from then on, reprimanded their own arrogance and began to practise huuga from their bones. Thereafter, the fact that they did for generations strictly guard such a teaching, produced such men as Hokusai and Booryuusya whose names became famous everywhere. The people of the Golden Castle, by explaining how to be very careful and guarded in the beginning, made certain an excellent end-- Isn't that a strong foundation?

Sira-tuyu-ni / sabisiki adi-wo / wasururu-na

In white dew / the taste of loneliness /
don't forget.

--Basyoo

"How Basyoo Old Man Instructed and transformed robbers"

"When the Old Man Basyoo one time was passing a mountain by a moor he met with a steady rain. He adjusted the straps of his straw sandals, and relying on his thin bamboo staff, advanced a step at a time. The light of day had already sunk in the deep grove, and Ogura Mt.¹ was such as no one should be groping along, so black had it dusked that the road could not be seen at all. At this point, some people emerged from the tree shades. 'Alas, how frightful,' Basyoo thought. Those forms had wicker hats that came deep over their faces. There were two or three men with long staffs or swords hanging round their waists. 'They must be those who rob travelers of their things-- one called Siranami who spends the nights in bushes,' he thought, and hastened on his tired feet, trying to go past them, when those men called out roughly, 'Hey, monk, you must know us without our telling you our names. Just put down

¹ Ogura Mt., north of Kyootoo city, famous for being the place where Teika compiled the Hyakunin'-Issyuu (Hundred Poets' Hundred Poems).

the things you're carrying on you back and what you're wearing-- everything. We make our living by crooked ways, and just because you're a monk doesn't mean even you would be spared!' And they advanced from left and right shouting fearfully and aggressively. The Old Man showed no signs of distress but quietly said, 'I am one who has thrown away the world and wander about begging at people's doors. Sometimes my little stomach gets full after an evening meal, when there's nothing, I enjoy a forlorn sleep on a piece straw of/matting . Everything I own and wear have been left to people's bestowing, and they are used only because they have been bestowed. I take delight only in today's peacefulness and am not a monk who stores up things of this floating world for tomorrow. Needless to say, not being a Buddhist practitioner with precious gold and silver in my breast pocket, it is wrong of you to think I am a traveler with possessions. However, as you insist, come, do as you wish.'

"He first threw down the cloth sack he had on his back, and the ruffians pounced on it. When they untied it, they saw only some scraps of paper of a manuscript." Though they leafed through the scraps and shook the cloth wrapping, they found nothing they wanted. "Well, well, what a poor monk," they said, dumbfounded, and looked at each other embarrassed. The Old Man said, 'If there is anything you want of what I am wearing, take it.' The robbers, still unable to do away with roughness, said, 'Take off what you're wearing.' The Old Man with no change of expression, took off everything and handed them over, and stood there stark naked. The robbers-- what did they have in mind? -- after going through the clothes and whispering together, returned his undergarment and kimono, kept his light haori, and said, 'Okay, you can go, quickly.' They themselves were about to leave,

when he took hold of a sleeve and earnestly told them about the obvious effects of doing bad deeds, the impermanence of life, and so on. While the robbers looked a little ashamed, foolishness always reveals more foolishness-- they protested and tried to cover over their mistakes and flaws-- after all, if they had to think about such things, how could they continue their work? Knowing their badness, as there was nothing else they had learned to do, what could they do but just laugh knowingly. It was just as when Ikkyuu, the Zen' master¹, met with mountain bandits and he said,

さきの世に かりてかへすか今貸すか
'Saki-no yo-ni / kari-te kaesu-ka / ima kasu-ka
In a previous life / having borrowed, do I now return? / Or am I
now lending?
いつか 一度は 報い来るべし
itu-ka iti-do-wa / mukui kinu-besi
some time, once, / requital should come.'

The Old man no doubt added more sympathy than these words, ' Though it be the Spring's East wind blowing on a horse's ear, that becomes some karma. Please, be very careful and look back on yourselves,' he instructed, but as is the custom of the foolish and ignorant never to be moved, the robbers just slowly retreated and ran off. The Old Man then hastened his staff towards what he thought might be a village. As he approached it the sound of . . . a fulling block came to be heard, and he realized how cold his body felt under the very thin clothing and made this ku:

剥れたり 身には 犬の鳴く声かな
Hagare-taru / mi-ni-wa kinuta-no / hibiki kana
In a stripped-of-clothing / body, a fulling block's / echoes kana "

1 Rin'zai Zen' monk, 1394-1481 who completed full realization at the age of 28. He never stayed for long at one temple but wandered about the country. He was fond of writing Chinese and Japanese poetry.